# SPIDER-MAN

ANTHONY KRAFT'S

# COMICS INTERVIEW

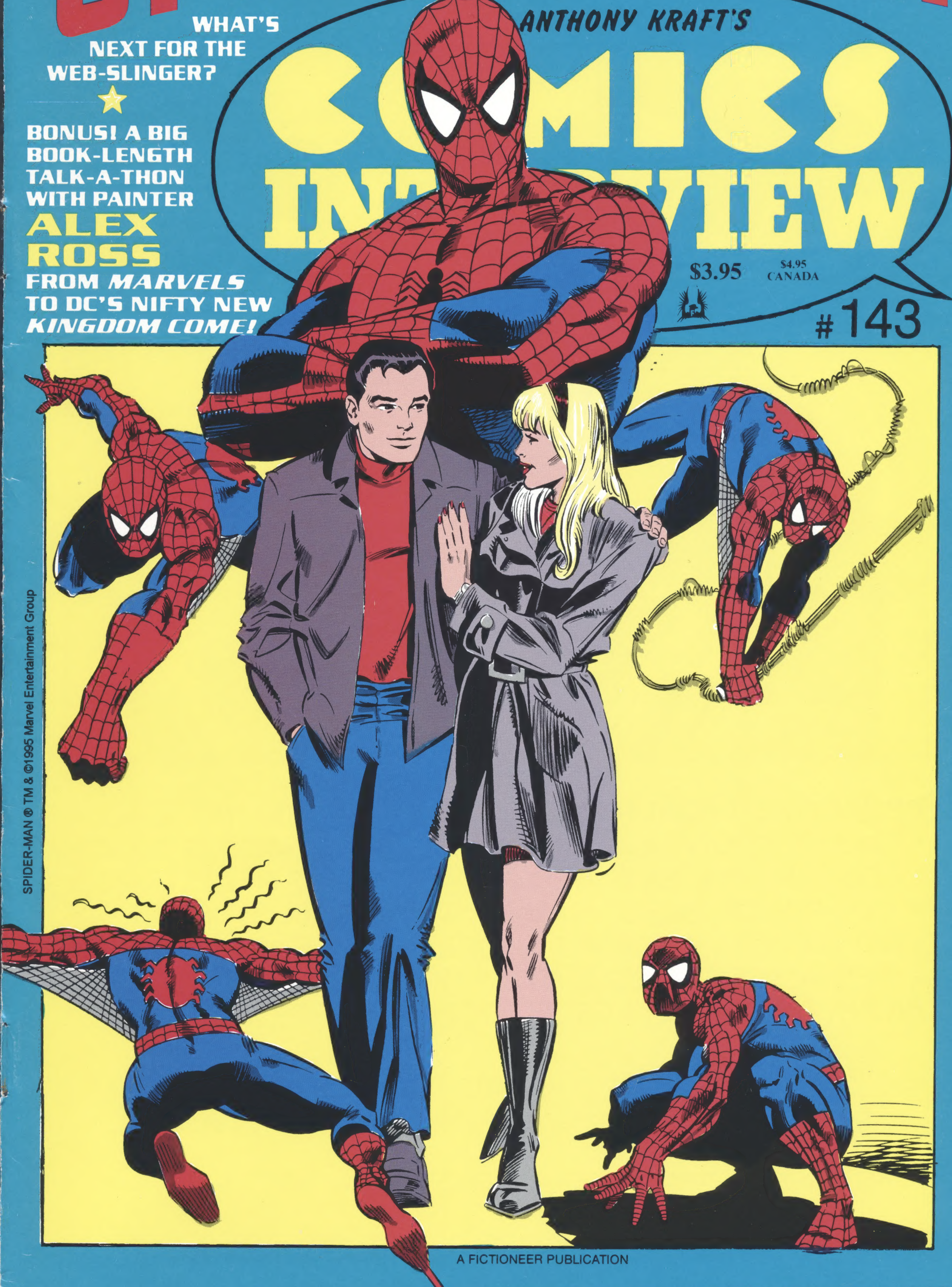
$3.95 $4.95 CANADA

#143

**WHAT'S NEXT FOR THE WEB-SLINGER?**

★

**BONUS! A BIG BOOK-LENGTH TALK-A-THON WITH PAINTER ALEX ROSS FROM *MARVELS* TO DC'S NIFTY NEW *KINGDOM COME*!**



SPIDER-MAN ® TM & ©1995 Marvel Entertainment Group

A FICTIONEER PUBLICATION

OPEN UP TO A NEW IDEA

INTERNATIONAL
COMIC NETWORK
THE FUTURE OF COMIC COLLECTING
TM
313-565-8464

• PUBLISHER FORUMS • ICN NEWSLINE • ONLINE MALL •
• TALENT SHOWCASE • ART GALLERY • TRADING POST •
• CONVENTION, RETAILER AND FAN CLUB REGISTRIES •
• COMPUTER FILES, GAMES AND GRAPHIC IMAGES •
• WORLDWIDE INTERNET E-MAIL AND USENET FORUMS •
• MEMBERSHIP DISCOUNTS • GRAPHICAL INTERFACE •
!!!! FREE ACCESS !!! FREE ACCESS !!! FREE ACCESS !!!!

*Set your computer modem to 8 bits, no parity, 1 stop bit (8-N-1), and dial 313-565-8464 to tap into the future of comic collecting!*

POST OFFICE BOX 514, DEARBORN HEIGHTS, MI 48127 VOICE: 313-565-8459 INTERNET: ICN@COMIC.COM

# CREDITS

Spider-Man TM & ©1990 Marvel

DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

**DAVID ANTHONY KRAFT**
*editor/publisher*

*conceived by*
**JIM SALICRUP**
*editorial and design consultant emeritus*

**DARREL L BOATZ**
**MARK LUCAS**
**CHARLES S NOVINSKIE**
*associate editors*

**LOU MOUGIN**
*contributing editor*

**MACHINE WOLF GRAPHICS**
**POWERHOUSE GRAPHICS**
*art & tone direction*

**DON MARKSTEIN**
*typography*

**GORTEL**
**GUILLIA**
**HAMBONE**
*production*

**JOHN DENNETT**
**GARY GUZZO**
**PATRICIA JERES**
**MICHAEL MARTENS**
**ED O'NEAL**
**MARCO PALMIERI**
**PAM RUTT**
**TIM TOFFOLI**
*special thanks*

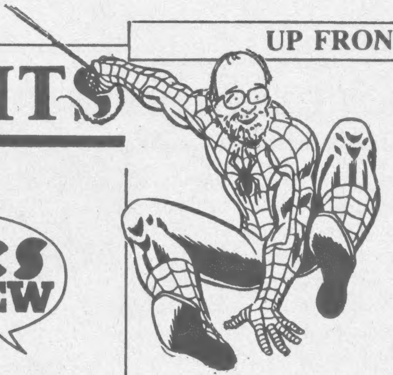
**POLO PARKER**
*clone cane*

**RACKER HACKERS**
*clone cavalleria*

**J R MATHER**
*international marketing director*

David Anthony Kraft's COMICS INTERVIEW #143, 1995. Published monthly by Fictioneer Books, Ltd., Suite 301, 234 Fifth Avenue, New York, NY 10001. Copyright ©1995 Fictioneer Books, Ltd. All rights reserved. SUBSCRIPTIONS: $36 for twelve issues. CANADA, MEXICO & FOREIGN (U.S. funds only): $45 for twelve. Any statements made in this magazine, express or implied, are solely those of the individuals being interviewed and do not represent the editorial position of the publisher, who accepts no responsibility for such statements.

*cover by:*
OLLIFFE/McLEROM
*courtesy of*
*marvel comics*



Arach-
DAK

Art: Jim Salicrup

# UP FRONT

I never believed Spider-Man would last. Warily, I watched as the first year or two of issues appeared on the comics stand — read #19 but remained skeptical — and was only convinced by the now-legendary issue #33.

What in large part made the character so unique was the snappy repartee, the tossed-off quips that seemed to come so easily to Spidey. It never occurred to me to want to write the character, as my interests at the time tended toward more so-called serious adventure stories.

And then suddenly one day, when I was scripting for Marvel Comics in the mid '70s, it seemed cool to have Spidey co-star in THE DEFENDERS #56. Plotting the story (and creating the Lunatik character) was straightforward enough. But when the pencilled art pages came back to me for dialoguing, that's when I really had to stand and deliver.

It was a revelation — and a learning experience. Instead of being intimidated by the cogent comebacks, I rested secure in the knowledge that the writer could cogitate at any length upon what appeared in print as instant exchanges of wit, and I went on to write many more Spidey stories here, there and everywhere, developing something of a "feel" and simpatico for the character.

It should be obvious that the day Spidey spun off into a series of related titles, the sum total of which now number sequentially well over a thousand issues, was entirely unforeseen by yours truly (and probably by **Stan Lee**) back in the mid-'60s.

Since then, Spidey-style snappy banter has become something of a cliché in superhero comics, and keeping the character fresh and interesting over such a span has got to be an enormous challenge. That's why the recent Scarlet Spider/clone storyline is of extraordinary interest — successfully capturing the attention of comicdom — and why I find even myself wondering: What's next?

-David

# CONTENTS

*EDITORIAL:*
**UP FRONT**
*dak* remembers
3

*SPOTLIGHT:*
**SPIDER-MAN**
TM
what awaits the web-head after the clone aftermath? according to arachnid uber-editor *danny fingeroth,* spidey comes alive in '95!
4

*ARTIST & PAINTER GUY:*
**ALEX ROSS**
from *marvels* to dc's new *kingdom come,* a rip-snortin' book-length rap with *boss* ross
20

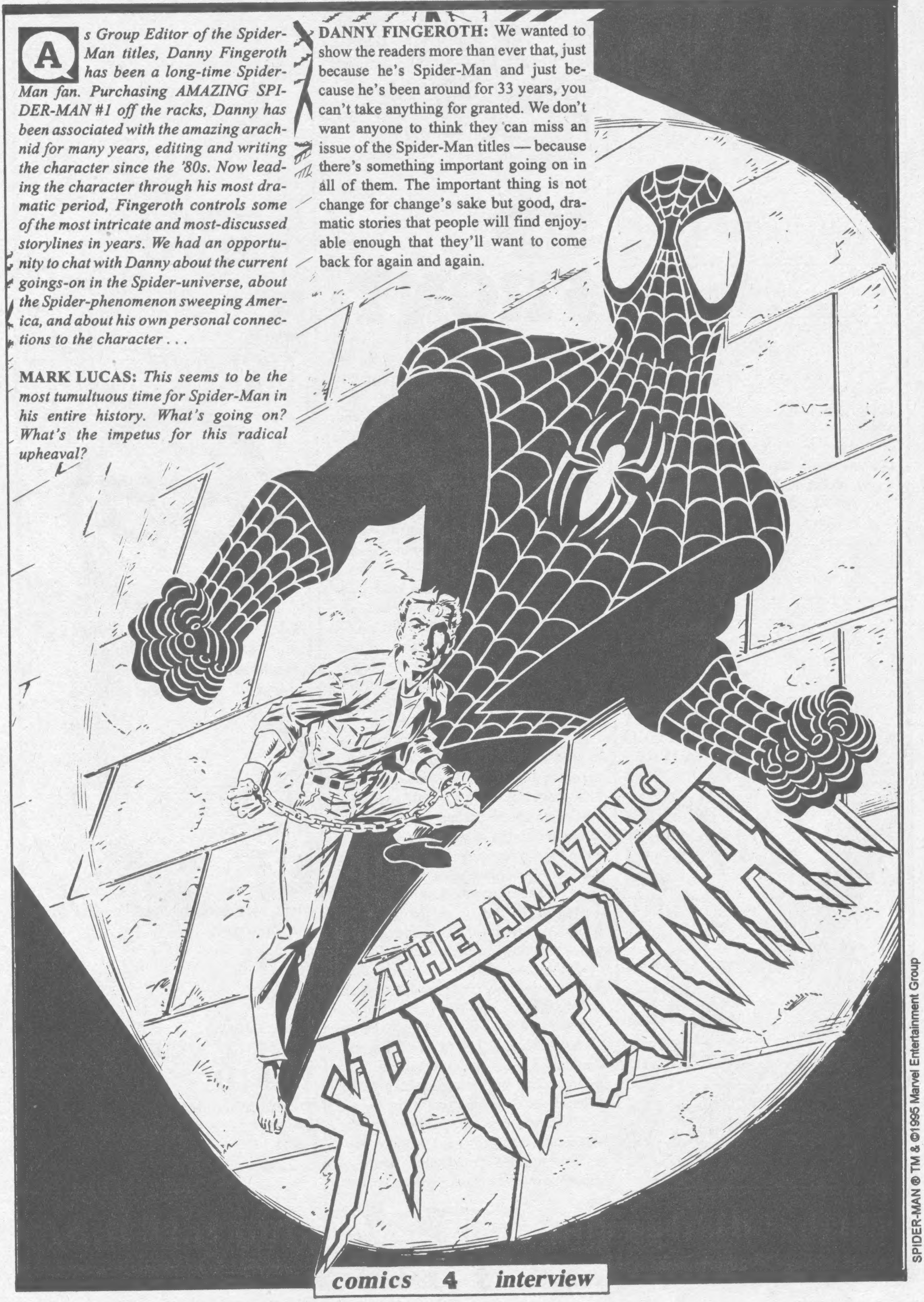
*LETTERS:*
**THE LAST WORD**
*bob rita* remembered
45

# "Aunt May outlived her usefulness in the series."

*As Group Editor of the Spider-Man titles, Danny Fingeroth has been a long-time Spider-Man fan. Purchasing AMAZING SPIDER-MAN #1 off the racks, Danny has been associated with the amazing arachnid for many years, editing and writing the character since the '80s. Now leading the character through his most dramatic period, Fingeroth controls some of the most intricate and most-discussed storylines in years. We had an opportunity to chat with Danny about the current goings-on in the Spider-universe, about the Spider-phenomenon sweeping America, and about his own personal connections to the character . . .*

**MARK LUCAS:** *This seems to be the most tumultuous time for Spider-Man in his entire history. What's going on? What's the impetus for this radical upheaval?*

**DANNY FINGEROTH:** We wanted to show the readers more than ever that, just because he's Spider-Man and just because he's been around for 33 years, you can't take anything for granted. We don't want anyone to think they can miss an issue of the Spider-Man titles — because there's something important going on in all of them. The important thing is not change for change's sake but good, dramatic stories that people will find enjoyable enough that they'll want to come back for again and again.



SPIDER-MAN ® TM & ©1995 Marvel Entertainment Group

# "We wanted to show you can't take anything for granted."

**MARK:** *Why so radical a change? It seems like everything's thrown up in the air now. Gwen Stacy's back . . .*

**DANNY:** I don't think we ever implied that Gwen herself was coming back. This is the original Gwen clone (which is intriguing enough). We aren't teasing people with the original Gwen coming back. It's the original Gwen clone that at one point was established as not being a clone and then was a clone. Whew. By WEB #125, people will know the story behind the original Gwen clone.

To the original question, I think it's the way to survive in the comics industry in 1995. I think the days when we could count on people buying anything aren't here. There will always be a core audience. God bless them. These are people who love Spidey and will always buy Spidey, just as there will always be a core audience who love Deathlok and will always buy anything with Deathlok. But, in many cases, that core audience is just that — a core audience of dedicated fans who just want to see their hero in action and just want to see Peter Parker in the suit. They still want good stories, but their devotion to the character is such that as long as we put in something that's reasonably good they'll continue to buy it because they love the character. It's habit.

But there's so much material on the market now and so many companies with so many characters, that to call attention to ourselves, we blaze a middle ground between the stuff that's very commercial and the stuff that still has integrity in terms of the character and in terms of making a good comic. Readers are never shy about letting us know their response.

For that matter, the fan press is never shy about letting us know. There's been some controversy in the fan press about what we're doing now. I think it's good. It stirs up more controversy. It makes people say, "There's something going on there."

**MARK:** *At least they're talking about you now.*

## VITAL STATISTICS

**NAME:** Danny Fingeroth
**AGE:** 41
**PLACE OF BIRTH:** New York, New York
**EDUCATION:** State University of New York, degree in cinema
**OCCUPATION:** Spider-Man Comics Group Editor
**HOBBIES:** Deep thinking, underwater macrame
**CURRENTLY READING:** BEING DIGITAL by Nicholas Negroponte
**FAVORITE FILMS:** A BRONX TALE is the best thing I've seen in the past couple of years. And there's always MCCABE AND MRS. MILLER and TOUCH OF EVIL
**SCOTCH:** 3M

# "More remarkable than Aunt May's death was the

**DANNY:** I think they were always talking about us. I think they're now really talking about us. They're buying the books in larger numbers now, certainly the largest numbers seen since the "Maximum Carnage" days. While that was two years ago, it was a generation ago in comic book reader terms. The sales have always been fine. But now things are so competitive that we can't risk losing anybody. We very much have to grow the line and add readers on. We hope this will do it. We have regular meetings; every two months all the Spider-Man writers and editors get together to make sure what we do is not just commercial but has integrity and is true to the character. That's our aim.

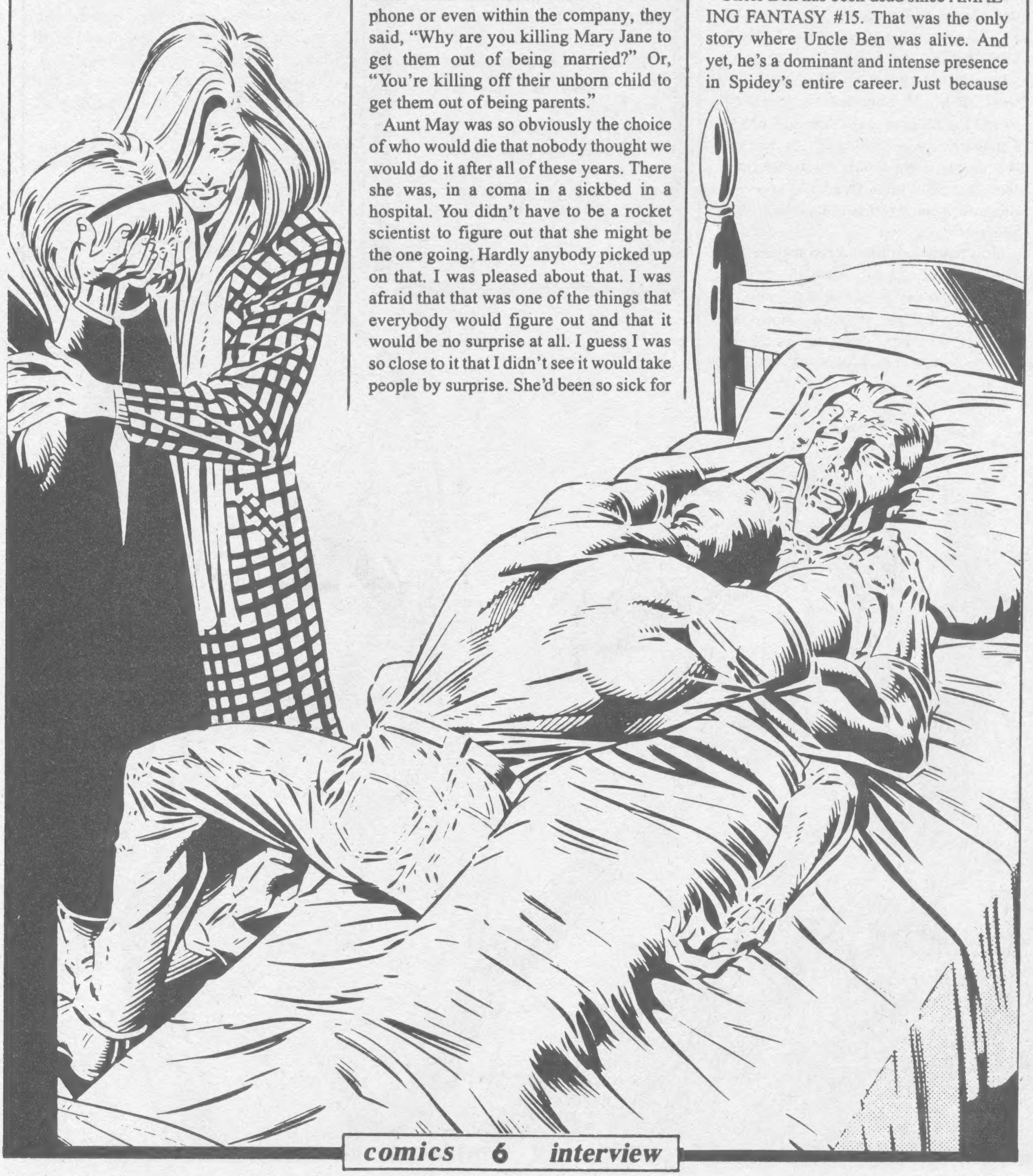
**MARK:** *Why kill off Aunt May now after 30 years? That's probably the most-discussed aspect of all this.*

**DANNY:** I have to say, one thing I'm very pleased with about the Aunt May death is that nobody guessed it. Anybody I met at conventions or who called on the phone or even within the company, they said, "Why are you killing Mary Jane to get them out of being married?" Or, "You're killing off their unborn child to get them out of being parents."

Aunt May was so obviously the choice of who would die that nobody thought we would do it after all of these years. There she was, in a coma in a sickbed in a hospital. You didn't have to be a rocket scientist to figure out that she might be the one going. Hardly anybody picked up on that. I was pleased about that. I was afraid that that was one of the things that everybody would figure out and that it would be no surprise at all. I guess I was so close to it that I didn't see it would take people by surprise. She'd been so sick for so many years with so many different illnesses, that even for a comic-book character it was straining credibility.

I'll say a potentially controversial thing: in a way she'd outlived her usefulness in the series. That's not to say someone someday wouldn't have come up with a brilliant idea on how to revitalize Aunt May, but at this point she was serving as Peter's conscience and all the other things that she'd always done. It seemed a little repetitive.

Uncle Ben has been dead since AMAZING FANTASY #15. That was the only story where Uncle Ben was alive. And yet, he's a dominant and intense presence in Spidey's entire career. Just because



# revelation that she knew Peter Parker was Spider-Man.”

Aunt May is dead doesn’t mean she won’t be a presence. I think she’ll be even more important, in a way, having passed on than if she’d stayed around.

Another reason was that it was another sign to the readership that nothing is stable, secure, and that you can’t take anything for granted. We thought this would be just another thing to make people go, “Holy cow! I can’t believe they did that. That was remarkable they did that.” I think even more remarkable than Aunt May’s death was the revelation that she knew for a long time that Peter Parker was Spider-Man. I think that was the thing that, as the Spider-Man Group Editor and as Editor of AMAZING SPIDER-MAN, when that the plot came in and I actually read it, that was the thing I spent the most time thinking about and wondering if we should do or not (even though **J.M. DeMatteis** had told me in advance). But it just seemed like it made sense.

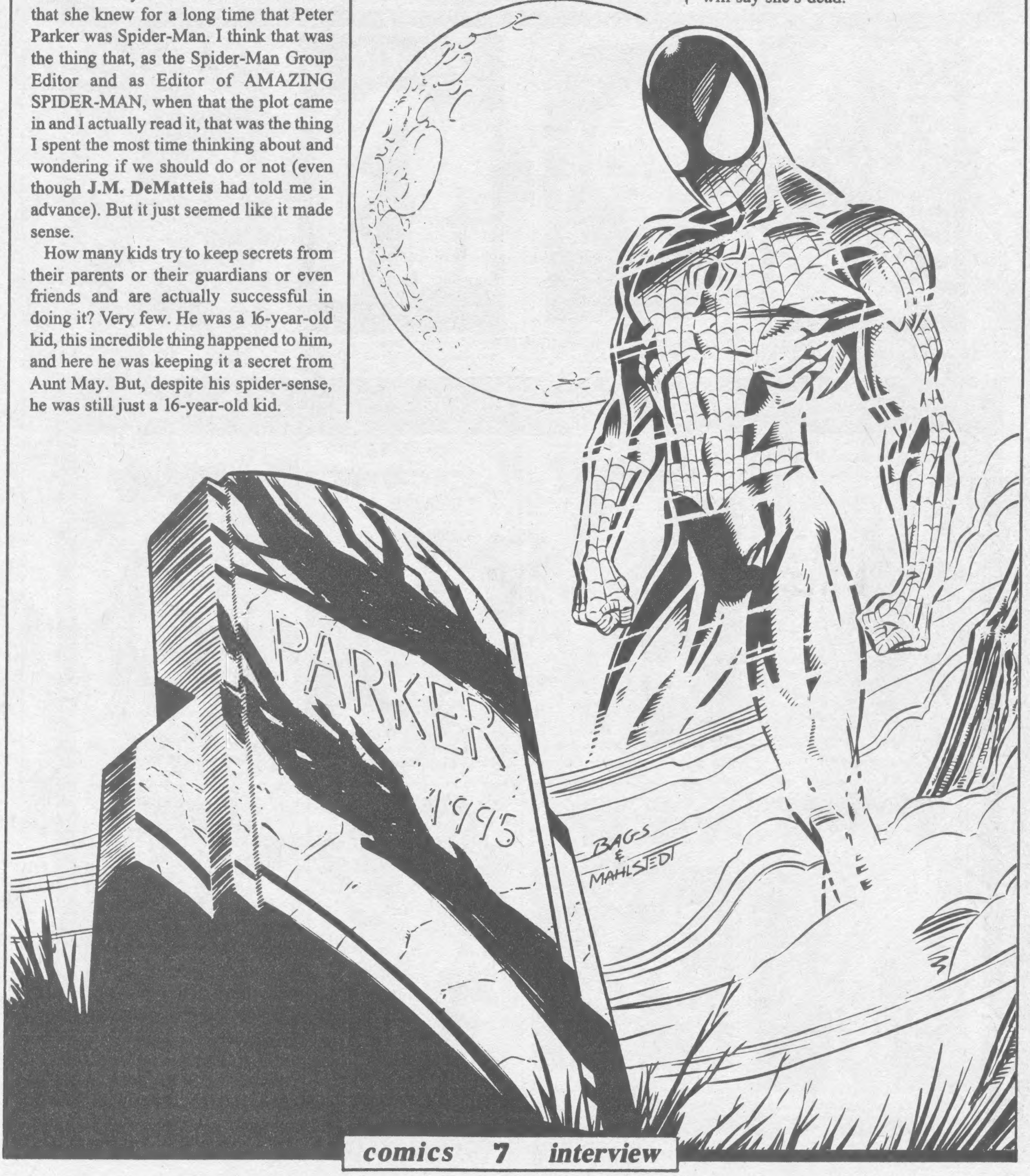
How many kids try to keep secrets from their parents or their guardians or even friends and are actually successful in doing it? Very few. He was a 16-year-old kid, this incredible thing happened to him, and here he was keeping it a secret from Aunt May. But, despite his spider-sense, he was still just a 16-year-old kid.

Of course, Aunt May had her own issues of not wanting or being able to deal with it and suppressing the knowledge. When she was actually able to admit to herself that she knew Peter was Spidey is still not clear from the AMAZING #400 story.

To me, *that* was the most intriguing thing and the biggest risk we took, not killing Aunt May. From Day One, I think any writer or editor on Spidey knew if they wanted a big event they could always pull out killing Aunt May. People always resisted it, rightfully so. I think history will judge whether we did it at the right time. I personally think we did, and I know the Spider-Man writers do. We’ll see.

**MARK:** *The most obvious out would be having Aunt May be a clone.*

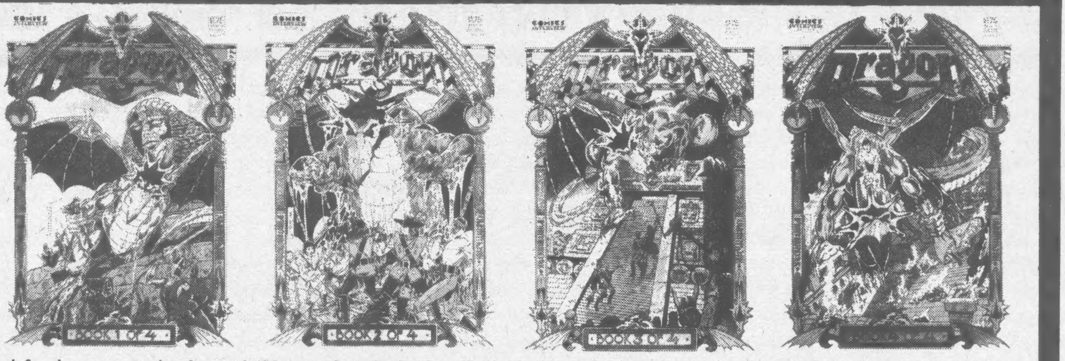
**DANNY:** *(Laughter.)* I guess it would be the most obvious out. You know we would never take a cheap shot like that. It’s not something we’re looking to get out of. I will say she’s dead.



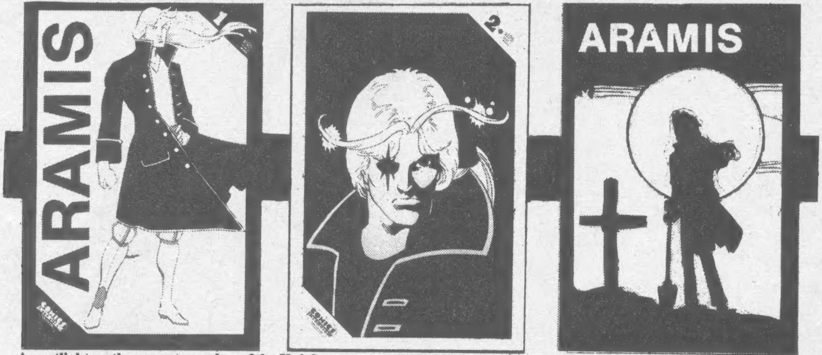
SET OF #1-4:
$10. POSTPAID

# DRAGON

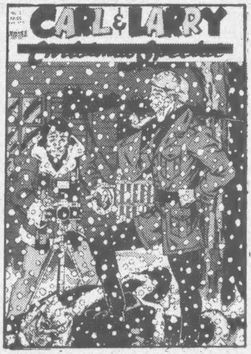
GRAPHIC ALBUM FORMAT
$9.95 PLUS $1.50 POSTAGE


Dragon
BOOK 1 OF 4
BOOK 2 OF 4
BOOK 3 OF 4

**A four-issue saga starring the popular character from the Southern Knights in solo stories! One of the last survivors of an ancient, powerful race, he is not a man who can turn into a dragon — he *is* a dragon! One who rediscovered his race's ability to assume human form! One who survived! This is the story of Dragon's journey through history!**


ARAMIS
1
2
ARAMIS

**A spotlight on the newest member of the Knights, sorceror ARAMIS MERROW! The tragic and complex story, compiled from years of the SOUTHERN KNIGHTS, at last available all in one place! Plus: SECRET ORIGINS OF THE SOUTHERN KNIGHTS! . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Set of 3: $6.00**



**CARL & LARRY SPECIAL — $3.00**
Those slap-happy merchants of murder — you'll die laughing!

## GRAPHIC ALBUMS $6.95 PLUS $1.50 POSTAGE EACH ALL 8 FOR $50.00 POSTPAID

SOUTHERN KNIGHTS
THE GRAPHIC NOVEL!
HENRY VOGEL & BUTCH GUICE

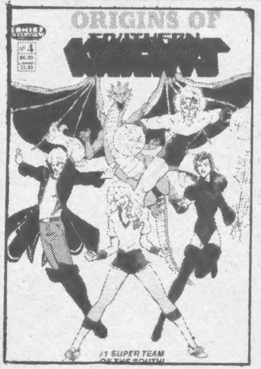
**#1** Includes SK #s 1 # 2

EARLY DAYS OF THE
SOUTHERN KNIGHTS

**#2** SK #s 3-5. New Propst Cover.

EARLY DAYS OF THE
SOUTHERN KNIGHTS

**#3** SK #s 6-7. New Propst Cover.


ORIGINS OF
SOUTHERN KNIGHTS
#1 SUPER TEAM OF THE SOUTH

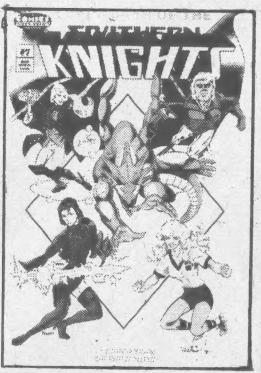
**#4** Origins of SK: #8 etc. New Propst Cover.

EARLY DAYS OF THE
SOUTHERN KNIGHTS

**#5** SK #s 9-11. New Propst Cover.

EARLY DAYS OF THE
SOUTHERN KNIGHTS
#1 SUPER TEAM
OF THE SOUTH!

**#6** SK #s 12-14. New Propst Cover.


SOUTHERN KNIGHTS

**#7** Collects SK #s 15-16 etc.

EARLY DAYS OF THE
SOUTHERN KNIGHTS
#1 SUPER TEAM OF THE SOUTH

**#8** Includes SK #s 17-19.

**ORDER FROM: FICTIONEER BOOKS, LTD. • 234 FIFTH AVE. SUITE 301 • NEW YORK, NY 10001**

# "You know we would never take a cheap shot like that."

**MARK:** *There are so many clones and such seemingly. Can we trust anyone right now?*

**DANNY:** The Jackal. You can trust everything he says. Can you trust anyone? You have to just keep reading. You have bits and pieces of the story. The Jackal is the only one who believes he has the whole story and even he may not be right about that. Just keep reading. If I gave it away here, you or your readers wouldn't be pleased about that, even if they think they would be.

**MARK:** *There are a lot of Spider-like characters in the Spider-universe. Do you think that dilutes his uniqueness?*

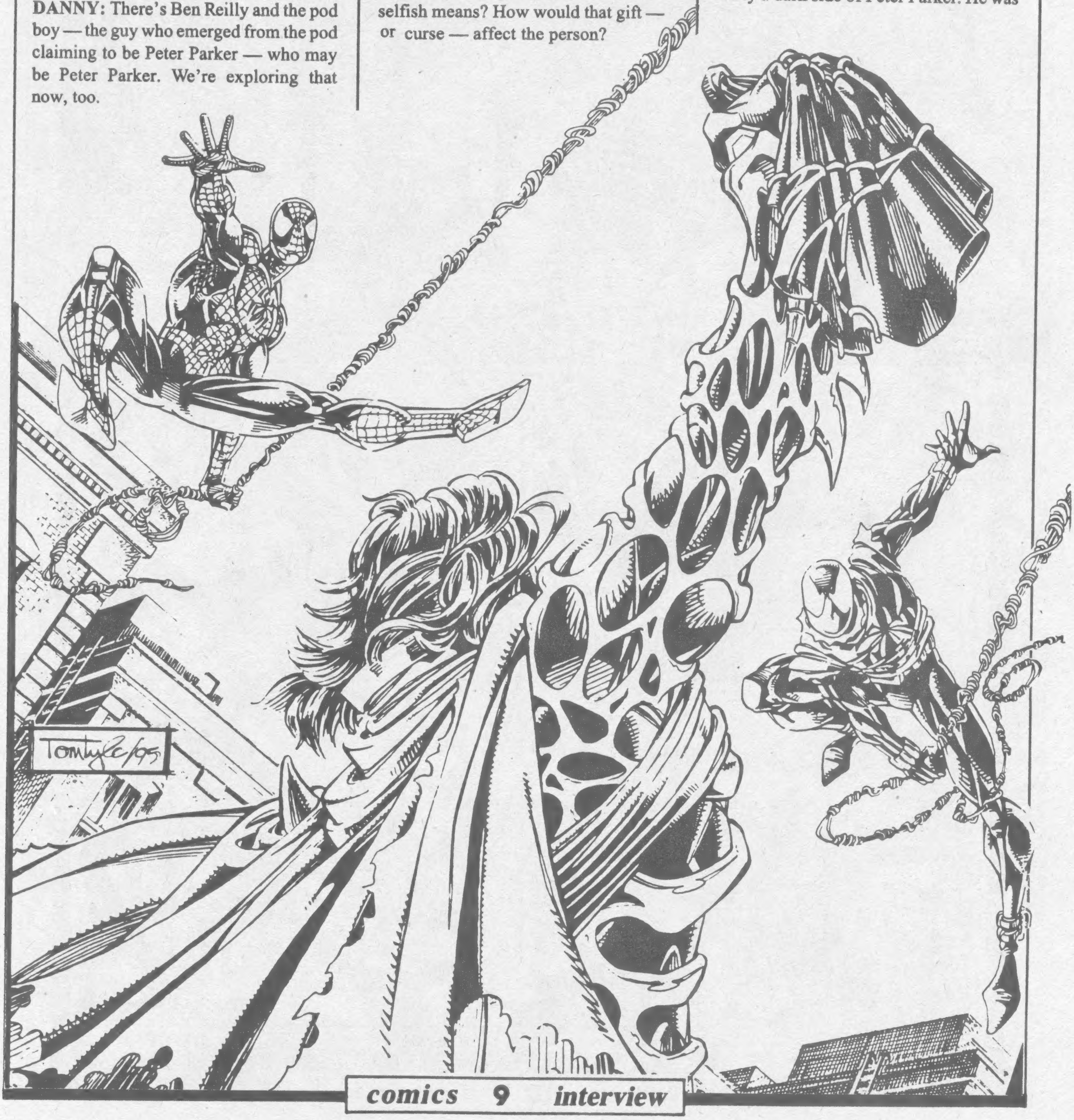
**DANNY:** There's Ben Reilly and the pod boy — the guy who emerged from the pod claiming to be Peter Parker — who may be Peter Parker. We're exploring that now, too.

We want to make sure nobody jumps to any conclusions about who's who. That guy, for all we know, could be the real Peter Parker who was in suspended animation for years and years.

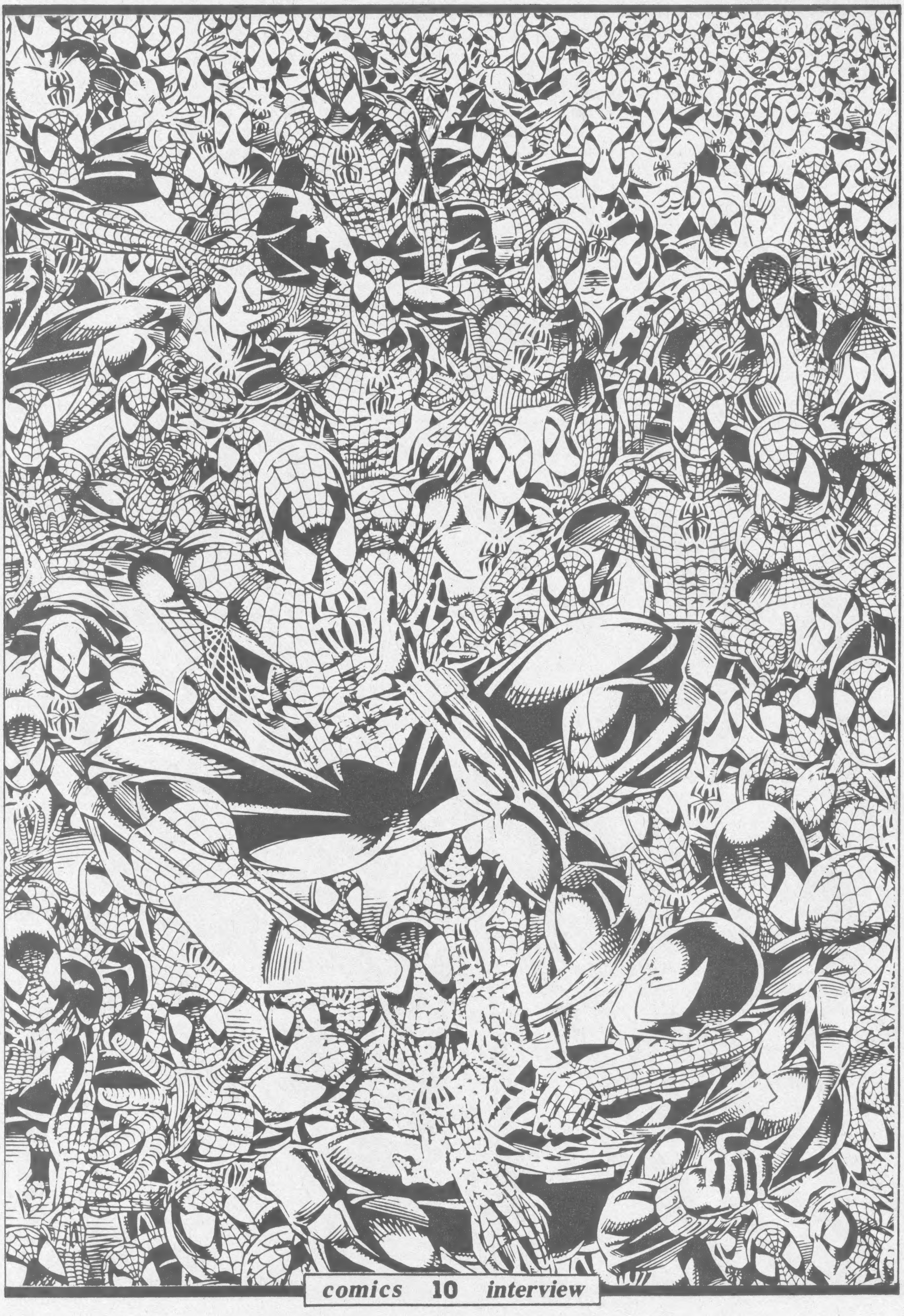
As for Spider-like characters, there are Venom and Carnage among others. I think the best villains and the most intriguing characters are the ones that echo or reflect the other side of the protagonist of the book. The fantasy of all super-hero comics is the primequestion that is answered in a reader's mind: how would I react? How would I be if I were given these super-human powers? Would I use them responsibly? Would I use them for selfish means? How would that gift — or curse — affect the person?

If that's the prime fantasy in super-hero comics in general and in Spider-Man in particular, then the other question that this fiction prompts is: I'm a good guy and try to do the right thing, but what if I wasn't? What if my darker, nastier side came through? What if I had this power but I were psychotic or selfish or evil? There are all sorts of psychological terms for this, but I'll try put it in simple terms: what if I fell prey to the negative impulses within me?

Take the late Doctor Octopus. In addition to the fact that both a spider and an octopus have eight limbs, Doc Ock is really a dark side of Peter Parker. He was



# "We'll reach a peak this summer with a



# storyline entitled ‘Maximum Clonage.’”

a scientist who thought he was using the power of his mind in benevolent ways by creating these arms, then suddenly he was using them for evil. He’s a warped reflection of Spidey.

Venom’s a shadow version of Spidey and Carnage is yet another shadow version, another extreme. He’s a guy with total power and total lack of responsibility. He’s rebellious, irresponsible, a complete madman doing things that have no predictability and no morality behind them. I think we’ll reach our peak with the different versions of Spider-Man this summer in June with a storyline entitled, “Maximum Clonage.” One of the chapters has a beautiful **Tom Lyle** cover with the Scarlet Spider battling what we refer to as “1,000 clones.” The cover is striking and breathtaking. In terms of people wanting to see this clone storyline played up, I think this will be the height of it as the title, “Maximum Clonage” would indicate. This follows through all of the books in June, starting with a book entitled, “Spider-Man: Maximum Clonage Alpha,” going through all four monthly books, and ending in a book called, “Spider-Man: Maximum Clonage Omega.” That will be the ultimate clone storyline.

If you look at the X-Men, their strongest characters also have dark halves: Magneto is the evil half of Professor Xavier. I think all the best villains in comics and fiction show the potential roads the protagonist could have gone down. The reader then has a chance to say, “If I wasn’t the great person that I am, what if I had done these things? How would I have turned out?” That’s the fantasy this taps into.

**MARK:** *Post-Clone Wars, what’s next?*

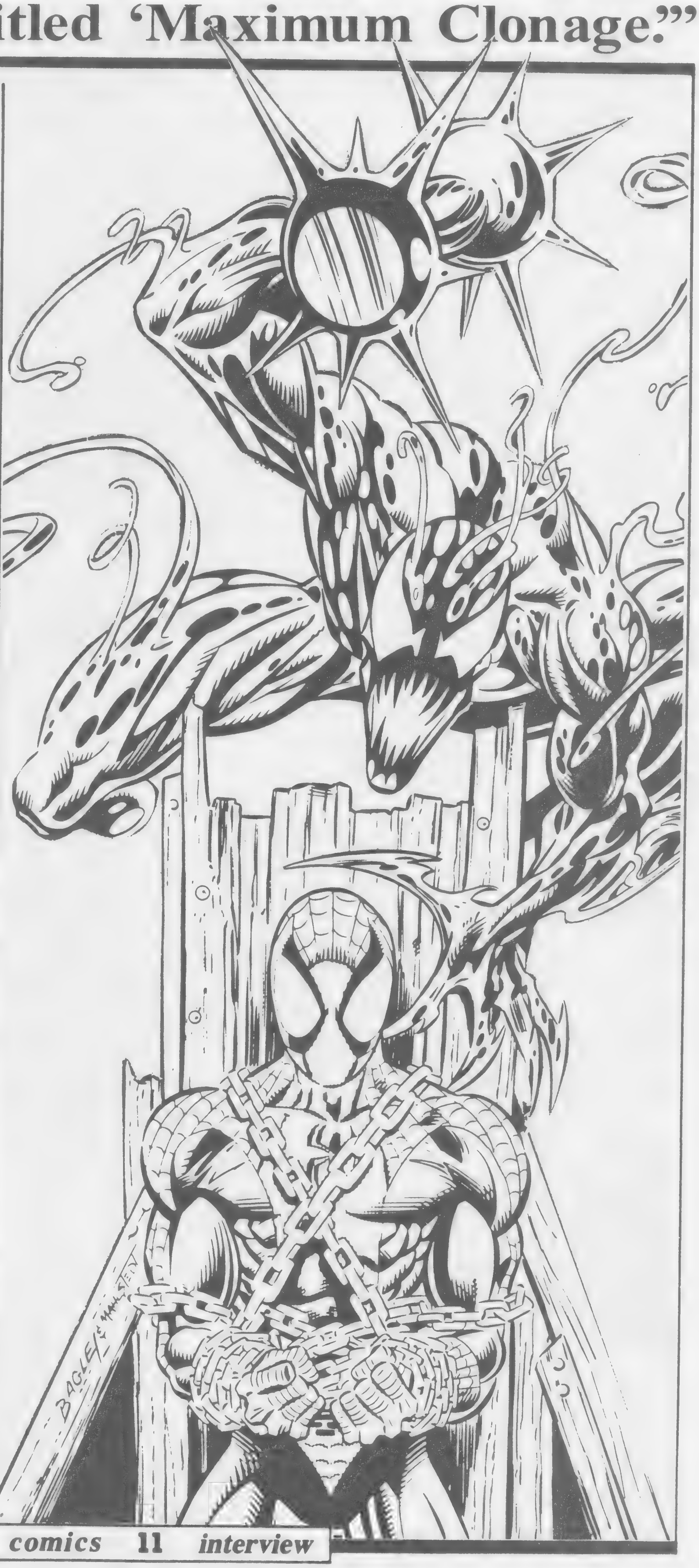
**DANNY:** Not “Clone Wars.” “Maximum Clonage.”

What’s next?

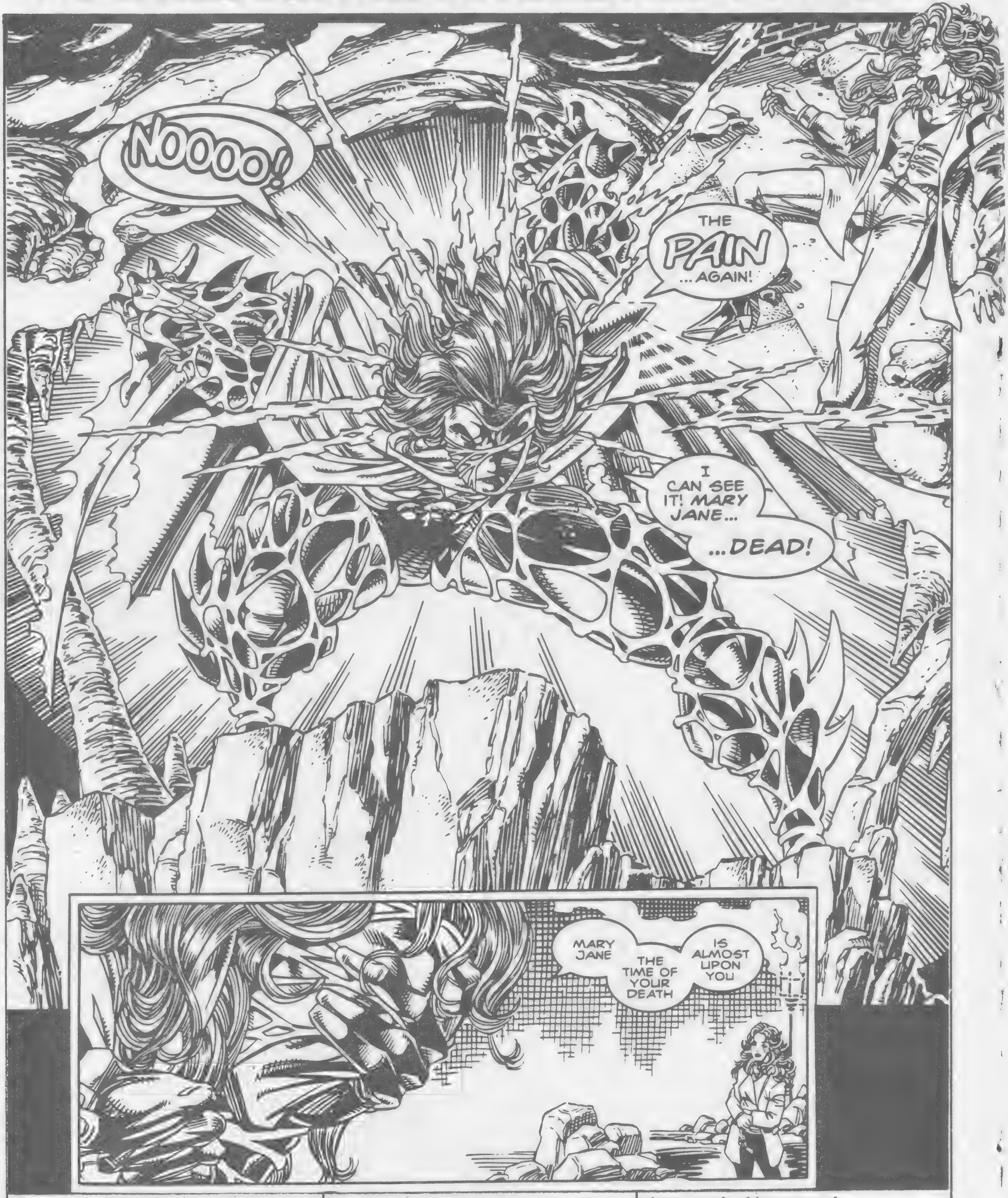
Before “Maximum Clonage,” we have “The Trial of Peter Parker” month where we find out a) the full story of Kaine, what and who he is; and b) who the honest-to-god Peter Parker is and who the clone is.

That leads to “Maximum Clonage.” There, we find all about the Jackal’s agenda and why he did all this. We see hundreds if not thousands of Spider-Man clones. The Punisher, crazier than ever, shows up there, prior to his re-launch in the Edge line.

Then, in the July books, knowing who’s who, we have the two protagonists deciding who’s going to be Spider-Man and who’s not. It’d be confusing for the people in New York if there were two or more Spider-Men. So, whoever turns out to be



# "We'll find out who's behind Kaine's visions.


NOOOO!
THE PAIN ...AGAIN!
I CAN SEE IT! MARY JANE...
...DEAD!
MARY JANE
THE TIME OF YOUR DEATH
IS ALMOST UPON YOU

the real one (including Pod Boy, who'll have a name by this time), we'll find out what happens to him, to the other guys, to Mary Jane, to the unborn baby.

Coming up, we'll find out who's the one behind Kaine's visions. Kaine's been having these visions of Mary Jane being murdered. We see whether or not these visions get realized. After all, that was Kaine's whole purpose, killing off Spidey's villains, to save Mary Jane's life from being murdered by a potential villain — an enemy of Spider-Man's.

I think the revelation of who that is will be pretty shocking to people.

**MARK:** *Aunt May.*

**DANNY:** Aunt May's clone, bitten by a clone of the original spider before it died. JUST KIDDING, FOLKS! There's a lot of cool stuff coming up. In the late summer/early fall, one of the characters

# That will be pretty shocking to people.”

will go away, for reasons I'd rather not reveal here. We'll continue throughout the fall, ringing as many possible changes as we can, with this re-launch of Spider-Man. We have big plans for Spidey in the fall. If you thought “Maximum Clonage” was something, if you thought the trial was something, if you thought all the stuff that's been going on is something, we're just warming up. Both creatively and commercially, we can't have a single issue that doesn't count. You can't miss one.

**MARK:** *Are we going to see the birth of the spider-baby this year?*

**DANNY:** We're going to see a storyline that does involve the spider-baby. That's all I'll say. There will be some resolution resolving that. I won't say if it's birth or non-birth or whatever. We have big plans coming up for that too.

**MARK:** *Will things settle down, or do you see Peter Parker's life being a living hell for some time to come?*

**DANNY:** I don't think it's necessary for his life to settle down. But, it's not necessary for it to be a living hell either. Let's be honest: nobody's interested in reading a comic where the hero's life is constantly fine. If it's constantly fine, why bother? If everything's fine, I don't have to read it this month. I think there's a lot of room to play around in the gap between living hell and settling down. I don't know if *anybody* has a real settled down life. When you do. something comes along to upset it.

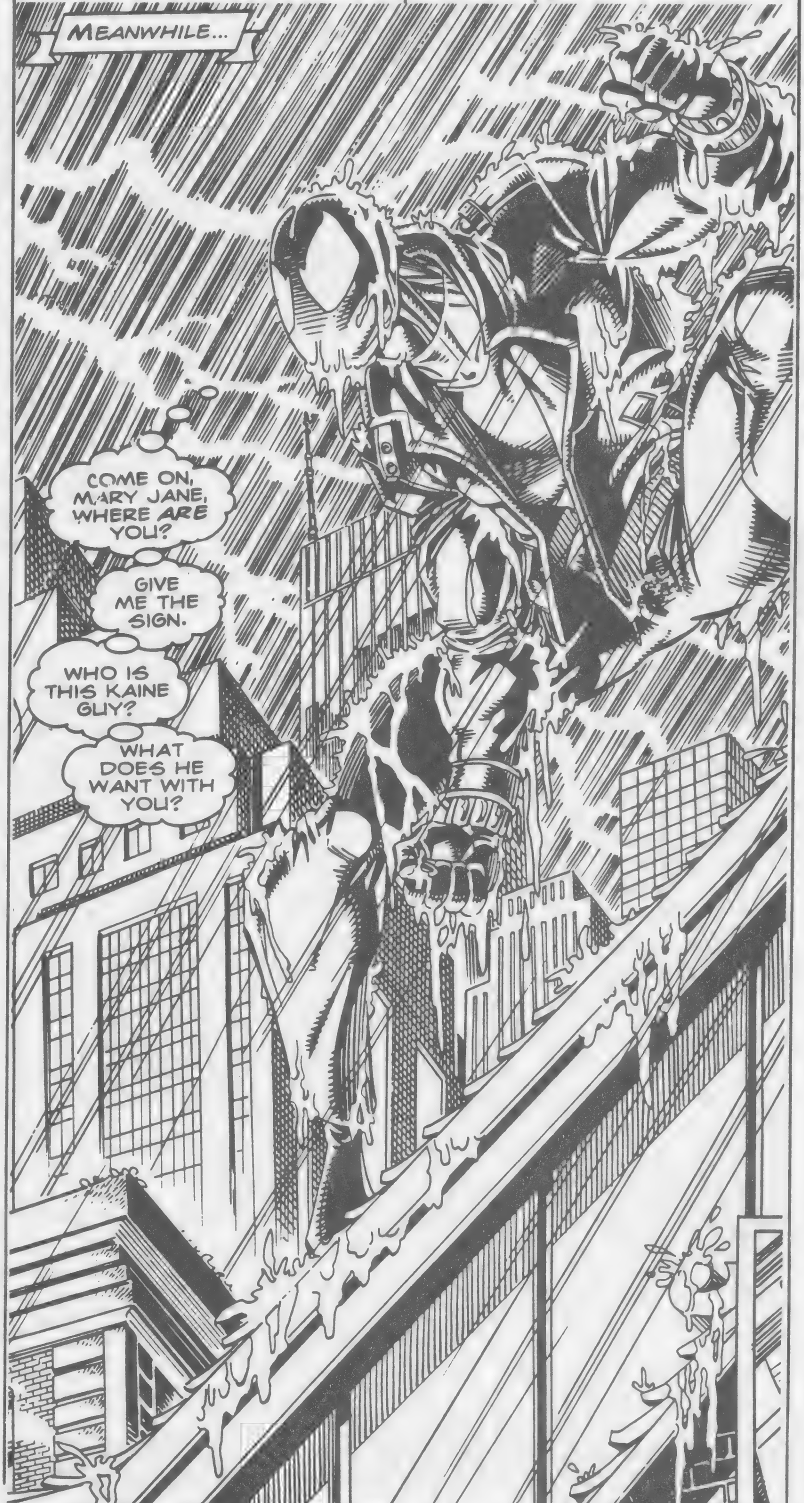
Certainly in comics, where the whole point of adventure fiction is not to spend a lot of time in the uninteresting parts of someone's life, you don't see Spidey doing a lot of laundry unless there's a shoot out at the laundrymat or if the day he goes to the laundry his Spidey costume spills out and somebody starts getting suspicious.

I think it's one of those things that people think they want to see, but when they see it they suddenly realize that maybe they should be buying another comic book. It's the big gap between living hell and keeping someone's life interesting. We put Spidey through a living hell after that business with his fake parents. That was always planned to be for a limited period of time.

If we convinced people that his life is going to be a living hell forever, then we did our jobs. It was certainly never our intention to make his life that any more than it already was and always is. I think it's more of a living heck.

It's just the way that bad stuff happens to real people. I think the key thing is: whatever obstacles and dangers and problems he comes across, he's still Peter Parker, the guy people love and sympathize with. It's what makes him the regular guy that, more than anybody else in comics, makes people say, “This is what my life would be like if I had superhuman powers.”

**MARK:** *In that respect, will Peter ever complete his graduate studies? In our*


MEANWHILE...
COME ON, MARY JANE, WHERE *ARE* YOU?
GIVE ME THE SIGN.
WHO IS THIS KAINE GUY?
WHAT DOES HE WANT WITH YOU?

# "We're going to see a storyline that involves the spider-baby."

*lifetime?*

**DANNY:** That's a thing that we're certainly trying to figure out. I think he's a guy who's in love with learning and in love with science. Again, I don't know how many of our readers necessarily want transcripts of his classes. If it lends itself to the character and lends itself to the stories, we'll do it. We're certainly not ruling it out. Let's see where his life goes and where it leads.

**MARK:** *How does the Marvelution affect the Spider-universe? Should we expect more Spider-titles?*

**DANNY:** I think what you can expect from the Spidey-universe is: 99% of the stuff we do that's not the core Spidey books will spin out of them. We want to make sure any limited series, any Spidey project, any painted project, anything at all will add to and enhance a story that's going on and will spin out of a plot-point from a story that's already going on. Things will all be organically tied into the core books. It's the main way we're trying to define the focus of any Spider-related project. As far as quantity of projects, whatever seems appropriate and whatever seems exciting.

**MARK:** *The four Spider-books are essentially one weekly now. How do they differ? Why not have one Spider-weekly?*

**DANNY:** Good question. One Spider-weekly would be a strain on any one creative team. That's impossible for one team to put out with any kind of quality on a weekly basis.

When the books were less tied together, that used to be an easier question to answer. My philosophy was that the books were all about Peter Parker/ Spider-Man and the four titles reflected the creative bent of the creators on the four different titles.

Now that we're tying them in more closely together, I would still have to say that it's essential to have the different creative points of view. It's essential for the people who write Spider-Man to agree on who and what Spider-Man is. I think it's refreshing to have a different point of view, a different art style in the context of continued stories. I think it's also good for the different people on the books to inspire and challenge each other. That helps with what people regard as the high quality of art and writing on the books.

**MARK:** *Any thoughts to introducing a "Legends of Spider-Man" like DC's LEGENDS OF THE DARK KNIGHT?*

**DANNY:** We've discussed that. That may happen at some point. That had been the way the adjectiveless book had been going for some time. We decided at some point to put a regular team on it and tie it in with continuity, which now leaves us without a book like that. We'll see. In terms of the current market, we're trying to see if that's something people would demand, if it would be worth our time and our readers' time to do. It's not out of the question.

**MARK:** *And, in that respect, what can you tell us about THE UNTOLD TALES OF SPIDER-MAN?*

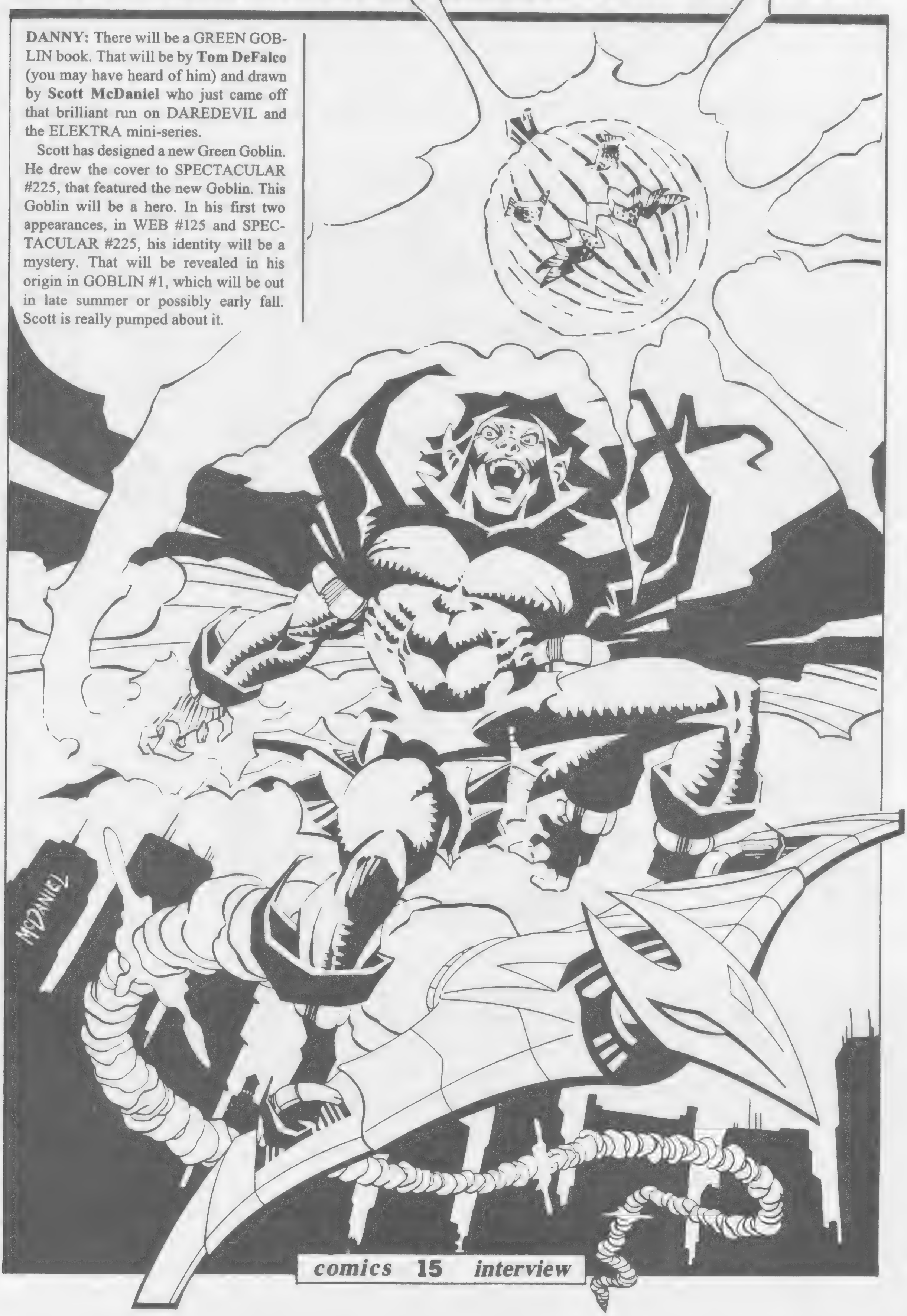
**DANNY:** THE UNTOLD TALES OF SPIDER-MAN are just that. They're stories written by **Kurt Busiek** and drawn by **Pat Olliffe,** who did a lot of work in the THOR office. It will fill in the cracks in the continuity between the early issues of AMAZING SPIDER-MAN. It'll be a younger Spidey than today's; less experienced and less sure of himself. While there's a nostalgic element to it, the idea is that it's not attempting to recreate or imitate the **Lee/Ditko** or **Lee/Romita Sr.** stories. We know we have a modern audience, and I think it would be ill-advised to do a straight homage. While there's plenty of stuff for continuity freaks and people who know every panel of the first hundred issues of AMAZING by heart, the aim is to make it appealing to a reader of today. There'll be a bit of nostalgia for you, but there'll also be '90s Spidey action. We also plan to set up story points and characters. For example, if we're planning on introducing somebody in one of the four core Spidey titles, we may set them up in an earlier version in UNTOLD, so we see that Spidey had met them or had met agents of theirs. There'll be an effort to not only bridge things in the original Spider-Man stories but also to have relevance to stuff that happens today. The possibilities are pretty endless with that.

**MARK:** *There will also be a GREEN GOBLIN book?*

# "There will be a Green Goblin book. This one is a hero."

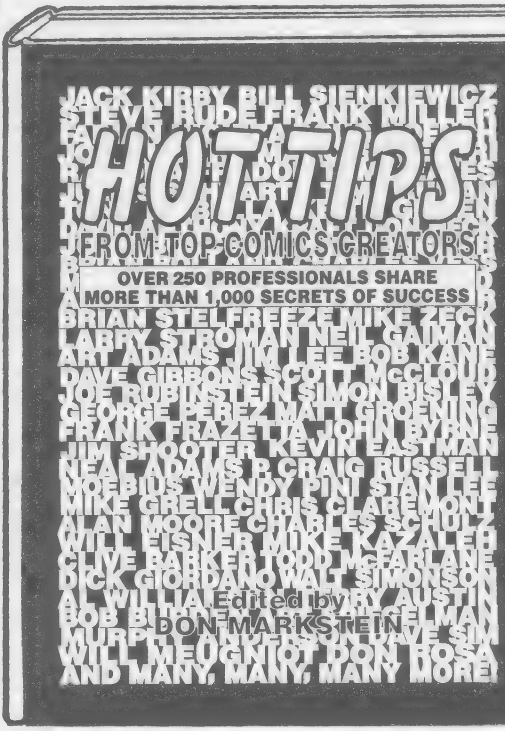
**DANNY:** There will be a GREEN GOBLIN book. That will be by **Tom DeFalco** (you may have heard of him) and drawn by **Scott McDaniel** who just came off that brilliant run on DAREDEVIL and the ELEKTRA mini-series.

Scott has designed a new Green Goblin. He drew the cover to SPECTACULAR #225, that featured the new Goblin. This Goblin will be a hero. In his first two appearances, in WEB #125 and SPECTACULAR #225, his identity will be a mystery. That will be revealed in his origin in GOBLIN #1, which will be out in late summer or possibly early fall. Scott is really pumped about it.



Everyone Wants to Know
HOW TO BREAK INTO COMICS!
Find out first hand with these **TIPS FROM THE TOP** –
ONE HUNDRED OF COMICS' PREMIER CREATORS
SHARE SECRETS OF SUCCESS!
**AN ESSENTIAL TOOL FOR ASPIRING ARTISTS!**

**ART ADAMS • NEAL ADAMS • TERRY AUSTIN • CLIVE BARKER • SIMON BISLEY • BRIAN BOLLAND • JOHN BUSCEMA • JOHN BYRNE • KEVIN EASTMAN • WILL EISNER • FRAZETTA • NEIL GAIMAN • DAVE GIBBONS • KEITH GIFFEN • DICK GIORDANO • TODD McFARLANE • FRANK MILLER • MIKE GRELL • MATT GROENING • BOB KANE • JACK KIRBY • KOIKE & KOJIMA • JOHN KRICFALUSI • ERIK LARSEN • JIM LEE • ROB LIEFELD • MOEBIUS • ALAN MOORE • GEORGE PEREZ • WENDY PINI • JOHN ROMITA Sr & Jr • JOE RUBINSTEIN • P CRAIG RUSSELL • CHARLES SCHULZ • JIM SHOOTER • BILL SIENKIEWICZ • DAVE SIM • WALT SIMONSON • ART SPIEGELMAN • BRIAN STELFREEZE • LARRY STROMAN • TIM TRUMAN • CHARLES VESS • MATT WAGNER • AL WILLIAMSON • TOM YEATES • MIKE ZECK • SCOTT McCLOUD • AND ABOUT 50 MORE!**


JACK KIRBY BILL SIENKIEWICZ
STEVE RUDE FRANK MILLER
HOT TIPS
FROM TOP COMICS CREATORS
OVER 250 PROFESSIONALS SHARE
MORE THAN 1,000 SECRETS OF SUCCESS
BRIAN STELFREEZE MIKE ZECK
LARRY STROMAN NEIL GAIMAN
ART ADAMS JIM LEE BOB KANE
DAVE GIBBONS SCOTT McCLOUD
JOE RUBINSTEIN SIMON BISLEY
GEORGE PEREZ MATT GROENING
FRANK FRAZETTA JOHN BYRNE
JIM SHOOTER KEVIN EASTMAN
NEAL ADAMS P CRAIG RUSSELL
MOEBIUS WENDY PINI STAN LEE
MIKE GRELL CHRIS CLAREMONT
ALAN MOORE CHARLES SCHULZ
WILL EISNER MIKE KAZALEH
CLIVE BARKER TODD McFARLANE
DICK GIORDANO WALT SIMONSON
Edited by
DON MARKSTEIN
AND MANY, MANY, MANY MORE!

*A Book Publishing Event!*

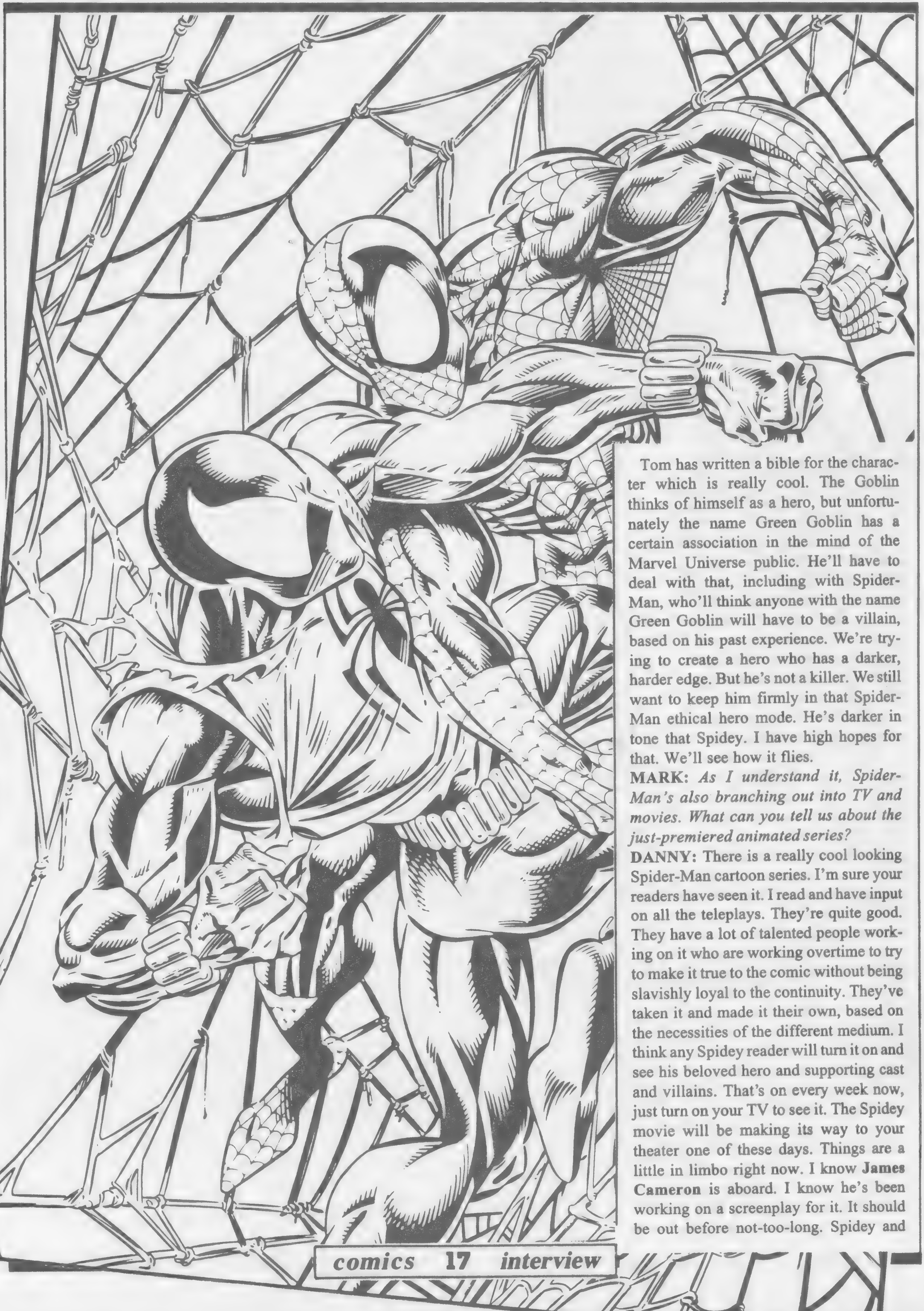
How to Write and Draw Comics · Tricks of the Trade · Business · Materials and Supplies · Techniques · A world of inside information at your fingertips · A truly essential research and reference work!
OVERSIZE TRADE PAPERBACK · ILLUSTRATED · $19.95

Please add $4.50 *Per Item* for shipping, packing & insurance. Items will be shipped UPS. Give *full* street address. Order from:

**Fictioneer Books • 234 Fifth Ave.**
**Suite 301 • New York, NY 10001**

ORDER ITEMS # ____________________
____________________
____________________
NAME ____________________
STREET ADDRESS ____________________
CITY __________ STATE ________ ZIP ________
ENCLOSED $ ____________ U.S. FUNDS ONLY

# "I bought AMAZING SPIDER-MAN #1 off the racks. I paid a big 12 cents for it."



Tom has written a bible for the character which is really cool. The Goblin thinks of himself as a hero, but unfortunately the name Green Goblin has a certain association in the mind of the Marvel Universe public. He'll have to deal with that, including with Spider-Man, who'll think anyone with the name Green Goblin will have to be a villain, based on his past experience. We're trying to create a hero who has a darker, harder edge. But he's not a killer. We still want to keep him firmly in that Spider-Man ethical hero mode. He's darker in tone that Spidey. I have high hopes for that. We'll see how it flies.

**MARK:** *As I understand it, Spider-Man's also branching out into TV and movies. What can you tell us about the just-premiered animated series?*

**DANNY:** There is a really cool looking Spider-Man cartoon series. I'm sure your readers have seen it. I read and have input on all the teleplays. They're quite good. They have a lot of talented people working on it who are working overtime to try to make it true to the comic without being slavishly loyal to the continuity. They've taken it and made it their own, based on the necessities of the different medium. I think any Spidey reader will turn it on and see his beloved hero and supporting cast and villains. That's on every week now, just turn on your TV to see it. The Spidey movie will be making its way to your theater one of these days. Things are a little in limbo right now. I know **James Cameron** is aboard. I know he's been working on a screenplay for it. It should be out before not-too-long. Spidey and

# “I provide some fun and some food for thought.

**Cameron** together — what else can you ask for? As for an actual date, right now I couldn’t say.

**MARK:** *How much influence or consultation do you have on that?*

**DANNY:** I read and commented on the initial treatment. That’s about as much as we’ve gotten to see. I think whenever **Cameron** is ready to show us the next step, we’ll be there to give our comments too.

**MARK:** *Who would be the ideal actor to play Spider-Man?*

**DANNY:** Besides myself and you? I can’t really picture anyone. Going with an unknown is probably the best thing so people don’t have any preconceived notions. **Michael Keaton** might be free now.

**MARK:** *How did Danny Fingeroth get his start with Spider-Man?*

**DANNY:** I’ve been at Marvel Comics for close to 18 years. My first job was working with the British department, which was pretty much putting out reprint comics for Britain. The British market was different; they seemed to like their comics as black and white weeklies with a lot of different features. I worked with **Larry Lieber, Stan Lee’s** brother, my first boss at Marvel, and we would take those comics and cut them up into chapters with new splash pages which would recap things.

Spidey was one of the things we did. In that sense, aside from having been a Spidey reader as a kid and a teenager, that was my first professional association with Spidey.

In the early ’80s, I was promoted to editor of the Spider-Man line. **Tom DeFalco** had been editing the books and he was promoted to being editor-in-chief **Jim Shooter’s** second-in-command. I edited Spidey for a couple of years. That was really my first intensive involvement. That was back in the days when he got the living costume and was involved with the Black Cat, that whole era.

Then, I quit that to become a contract freelancer for Marvel for about four to five years.

I came back on staff about six years ago and got the Spidey books, which I thought I would never see again in my life. They became available again, and **Tom DeFalco** thought enough of my work to give them back to me. I also wrote WEB OF SPIDER-MAN for a while. And DEADLY FOES OF SPIDER-MAN and LETHAL FOES OF SPIDER-MAN. Spidey seems like part of my family at this point.

**MARK:** *What was the first Spider-Man story you recall?*

**DANNY:** This’ll probably give away my age, but I bought AMAZING SPIDER-MAN #1 off the racks. I paid a big 12 cents for it. I don’t think I ever had AMAZING FANTASY #15, although I’m pretty sure I was reading FANTASTIC FOUR at that time. But I have a very vivid memory of buying AMAZING #1. I was at the perfect target age. I think that’s why you find a lot of people in the comics business at Marvel who are between 39 and 42. We were old enough to be reading comics at the time and be a little bit jaded with them without even realizing it, and then these Marvel comics came out and . . . wow! We never saw anything like this before. Spidey was a like a prime “holy cow.” It was what we were looking for and we didn’t even know it.

**MARK:** *What’s your future hold? Spider-Man editor until you die?*

**DANNY:** There are so many different

# That's what I'd want to be remembered for.”

things that excite me about Spider-Man. I love editing the Spidey books. Whenever I get a chance to write a Spidey thing . . . I just wrote that SPIDER-MAN: FRIENDS & ENEMIES limited series. It was a blast working with **Ron Lim** and creating some new heroes and villains. What's next? Who knows? I'm quite honored to have been able to guide his fate in whatever ways I have.

**MARK:** *How would you like to be remembered?*

**DANNY:** God, it sounds like I'm dying.

**MARK:** *When they're writing the history of Spider-Man . . .*

**DANNY:** I want to be remembered as a guy who helped guide Spidey by assembling the best creative talent I could, bringing Spidey to the highest sales he's ever had. Maybe I inspired the creators or gave them a few goofy or good ideas along the way.

**MARK:** *And to the readers?*

**DANNY:** Just some guy who helped them wile away some enjoyable moments of their lives. I still find it amazing when someone sends in a letter and spells my name right. It's funny. We talk in the office and look at sales figures. This book didn't do well — it only sold 100,000 or 80,000 copies. Then you look back to high school and the idea that 80,000 people would ever look at anything you ever did . . .! The idea that there are so many readers is still surreal to me, even after all this time in the business. Just that we're doing this for a living and can provide someone with the kind of fun that we had reading thebooks as kids is why most of us are doing what we're doing. If I can provide some fun and food for thought . . . that's what I'd want to be remembered for.

**MARK:** *With all the proliferation of Spider-titles, with the TV series and movie, with the video games, is this the Decade of Spider-Man, or do you see him growing even more?*

**DANNY:** In my house, it's always the Decade of Spider-Man. Is this the Decade of Spidey? I certainly hope so. I think Spidey's a character who's been proven by the test of time. People responded to something that Stan and Steve created the character with, and that Stan and Johnny continued: a regular guy super-hero, the hero that could be you.

To be Spider-Man, you don't have to be from another planet, you don't have to spend your whole life training, you just have to get bitten by a radioactive spider — admittedly a long shot — and have a good heart. I think most people, if they don't have a good heart, aspire to having a good heart. I think Spidey takes that question: what would I do given an incredible amount of power, what would I do with it, and how would I still be able to bring home enough money so my aunt doesn't get evicted from her house? I think everyone's got something comparable to that.

Plus, the Spidey costume still looks cool after all these years. A character who's been around this long and who's now more popular than ever . . . there has to be something that still touches people across a wide spectrum. It touches the creators as much as the readers of the books. I think that's the best thing about working in comics, that we can be fans at the same time as creating these things. It's the ultimate wish fulfillment.

As long as we can convey that enthusiasm, I think it'll be the Century of Spider-Man. The 21st century will be the Spider Century.

# “None of DC's history really happened. Marvel has

# ALEX ROSS

*By now, if you've been reading comics at all for the past couple of years, you probably know of MARVELS, the fully-painted "human's-eye view" of Marvel history, written by Kurt Busiek and painted by Alex Ross. Now, considering how many awards and how much praise from fans, critics, and pros alike MARVELS has garnered, it's refreshing to learn that Alex Ross, who is only 24, has kept the whole thing (and his part in it) in a wry perspective. In this one you'll also learn about his upcoming (also fully-painted) DC project with Mark Waid, as well as some other Ross goodies to be released in the coming year. And you'll also learn that Alex needs no one to ride beside him in his chariot and whisper in his ear while he waves to the cheering crowd. Because he already* knows *fame is fleeting . . .*

## VITAL STATISTICS

**Name:** Alex Ross

**Born:** 22 January, 1970 — Portland, Oregon

**Family Configuration:** Two parents, one brother, two sisters

**Favorite Part of MARVELS:** I guess the greatest joy was doing the Galactus issue, because it was really thrilling to go over the old **Kirby** work. Analyzing this or that page or panel, trying to make it more dynamic, which is pretty ambitious. Just going in there, saying, "Oh, I'm gonna redo **Kirby,** but I'm gonna do him *better!" (Laughter.)* That's pretty much impossible. It was just wonderful to get to spend time intimately with the work that that man's done. It's good to step through an old storyline that still holds up today.

**LOU MOUGIN:** *Okay, Alex, tell me about the new DC series — what it's going to be titled, how it came to be, and the approach you and Mark Waid are going to take to the new work.*

**ALEX ROSS:** Well, basically, it's an Elseworlds series that is taking place 20 years in the future. So it involves me artistically redesigning everybody as to how I would like to present them 20 years older — or, in a lot of cases, as a new character has taken over an old character's mantle, or just a whole slew of new characters. Because, you know, the roles would change for everybody.

**LOU:** *That's a revelation to me that it's going to be an Elseworlds series and not, as I had assumed, kind of a MARVELS thing for DC.*

**ALEX:** No, it's definitely not a history of the DC Universe. For one thing, that would be pretty much literally impossible to do by current standards, because . . . well, as far as I'm concerned, none of DC's history really happened as it's supposed to have happened. And whatever history they've determined for themselves now could change in another five to ten years.

**LOU:** *Rampant revisionism.*

**ALEX:** Yeah. So it's not as stable as Marvel's. Marvel still has the editorial viewpoint that if it's been printed by Marvel, it happened. So the storyline we're doing is about the projected end of the DC Universe. In a way, this acts as bookends to MARVELS, where you had the beginning of a comic-book universe and the first 30 years or so. With this series, it's like an imaginary plot as to how it comes to a big, spectacular finish.

**LOU:** *A Ragnarok of sorts?*

**ALEX:** Yes, exactly.

**LOU:** *Have you figured out what the*

All artwork accompanying this interview TM & ©1994 Marvel Entertainment Group, unless otherwise noted.

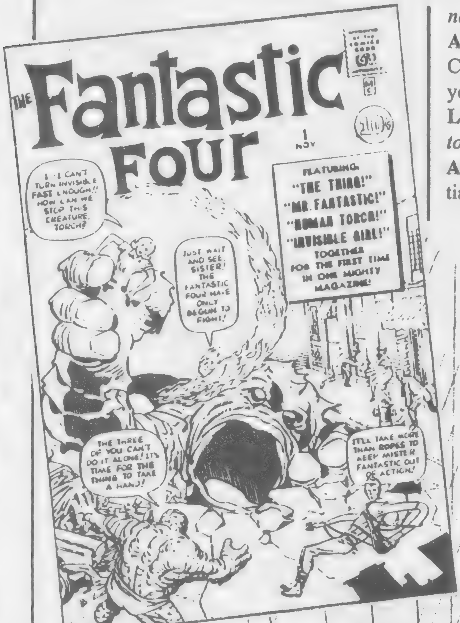
# the viewpoint, if it's been printed, it happened."

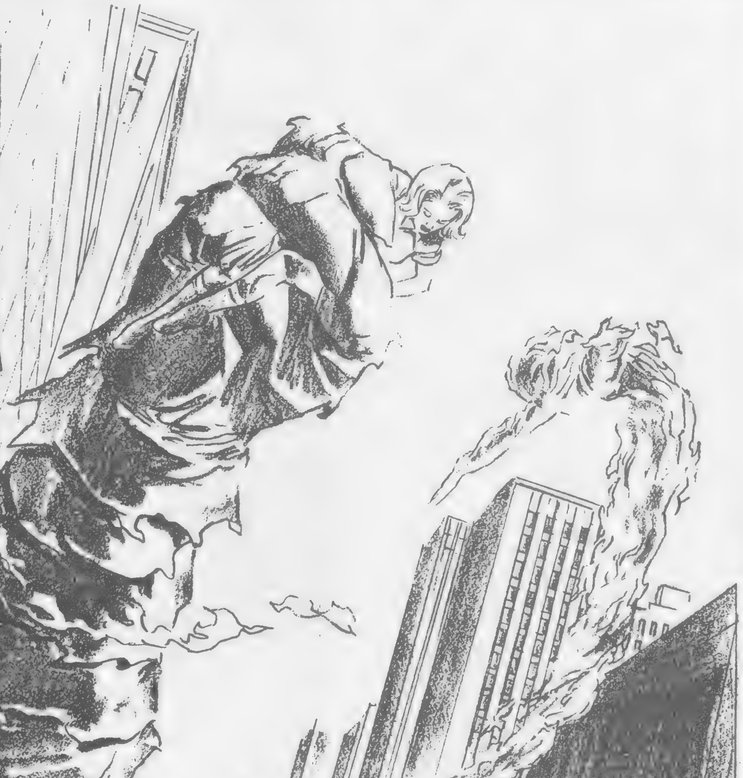
*name of the series is going to be yet?*

**ALEX:** The working title is KINGDOM COME. That makes more sense the more you know about the story. *(Laughter.)*

**LOU:** *How did you and Mark Waid come to be involved in the work?*

**ALEX:** Well, I originally wrote the initial outline for it. And I was going to be working with **James Robinson** on the project, but he was very over-committed, and decided it'd be best if I moved on to somebody else. I was recommended Mark, through several people. And ever since, Mark's been a part of it. He's expanded on the storyline, filling in various holes. Essentially, everything I've put


THE Fantastic FOUR
1
NOV
10¢
I CAN'T TURN INVISIBLE FAST ENOUGH!! HOW CAN WE STOP THIS CREATURE, TORCH?
FEATURING "THE THING!" "MR. FANTASTIC!" "HUMAN TORCH!" "INVISIBLE GIRL!" TOGETHER FOR THE FIRST TIME IN ONE MIGHTY MAGAZINE!
JUST WAIT AND SEE, SISTER! THE FANTASTIC FOUR HAVE ONLY BEGUN TO FIGHT!
THE THREE OF YOU CAN'T DO IT ALONE! IT'S TIME FOR THE THING TO TAKE A HAND!
IT'LL TAKE MORE THAN ROPES TO KEEP MISTER FANTASTIC OUT OF ACTION!



**Previous page (photo): Ross' chained leg sez it all. Note the GALACTUS headgear model (corner of studio). Here: Alex's original pencil rough for one of his many popular poster pieces. This one, paying tribute to the single book that started the Marvel Age of Comics, FANTASTIC FOUR #1 (cover dated November 1961), by Jack Kirby (design & pencils) and Dick Ayers (inks). Special note: In 1993, Kirby & Ayers re-created, among others, two full-sized (twice-up, then) F.F. #1 covers. The second F.F. #1 cover re-creation was found after Jack's death — completed, on his drawing board!**

# "When I came to Kurt Busiek with MARVELS, it

into the original outline is still there. Plus all the things that make it work, by **Mark Waid.**

**LOU:** *So the original concept for the series was yours?*

**ALEX:** Yeah.

**LOU:** *So will you get a scripting credit?*

**ALEX:** No, I'll get a co-plotting credit.

**LOU:** *Have you done this kind of work before?*

**ALEX:** Well, I initially came up with MARVELS. Although this is a bit more complete. When I came up with MARVELS and came to **Kurt Busiek** with it, it was more or less a handful of sketches and a bagful of ideas I had. Not much of a structure. So there was a lot more of initial control period . . . creative originality was a lot of what Kurt brought to it. Whereas in this . . . after MARVELS I felt I should come in with a very complete thing. I didn't want anybody ever telling me again, "You don't have a working concept here." So I thought I'd come up with something that was extremely developed, and then say, "Okay, now can I get somebody to write this thing?"

**LOU:** *Going for high concept right at the start?*

**ALEX:** Yeah. You know, it's not necessarily the best way to go either, because with **James Robinson,** he was thinking, "Well, what the hell am *I* supposed to do around here? It's already done!" *(Laughter.)*

**LOU:** *That may be the way a writer will feel about that kind of thing sometimes. About what time is KINGDOM COME set for release, or do you have any idea?*

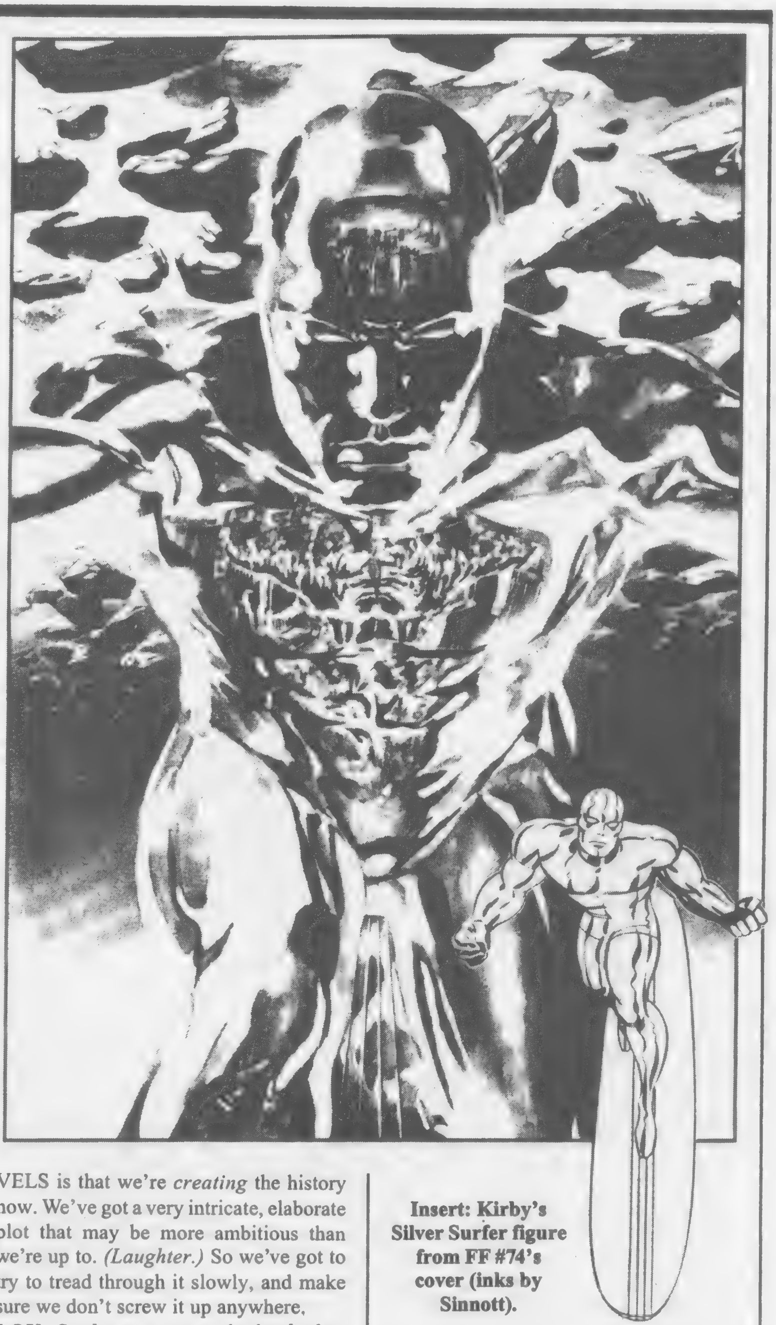
**ALEX:** Well, I'm starting on this series about the same time I started on MARVELS initially. So I'm expecting it to take up a year-and-a-half of my working time. And by the time I'm working on the third issue, they should be ready to start soliciting and release the first issue.

**LOU:** *So are we going to be seeing it around Fall of next year or something?*

**ALEX:** Yeah. Hopefully, we can meet November, at least December release of next year.

**LOU:** *So what part of production are you in right now? Have you even started on the art yet?*

**ALEX:** I will be starting the first pages of art this week. Most of what has been going on for the past several months between Mark and me has been the developing of all the finer points of the series. I've been spending all my time doing character sketches, and he's been roughing out the entire plot for all four issues, doing breakdowns page-by-page. The difference between this and MARVELS is that we're *creating* the history now. We've got a very intricate, elaborate plot that may be more ambitious than we're up to. *(Laughter.)* So we've got to try to tread through it slowly, and make sure we don't screw it up anywhere.



**Insert: Kirby's Silver Surfer figure from FF #74's cover (inks by Sinnott).**

**LOU:** *So this is going to be kind of an Elseworlds CRISIS, or would that be the right spin to put on it? Probably the wrong spin, now that I think of it.*

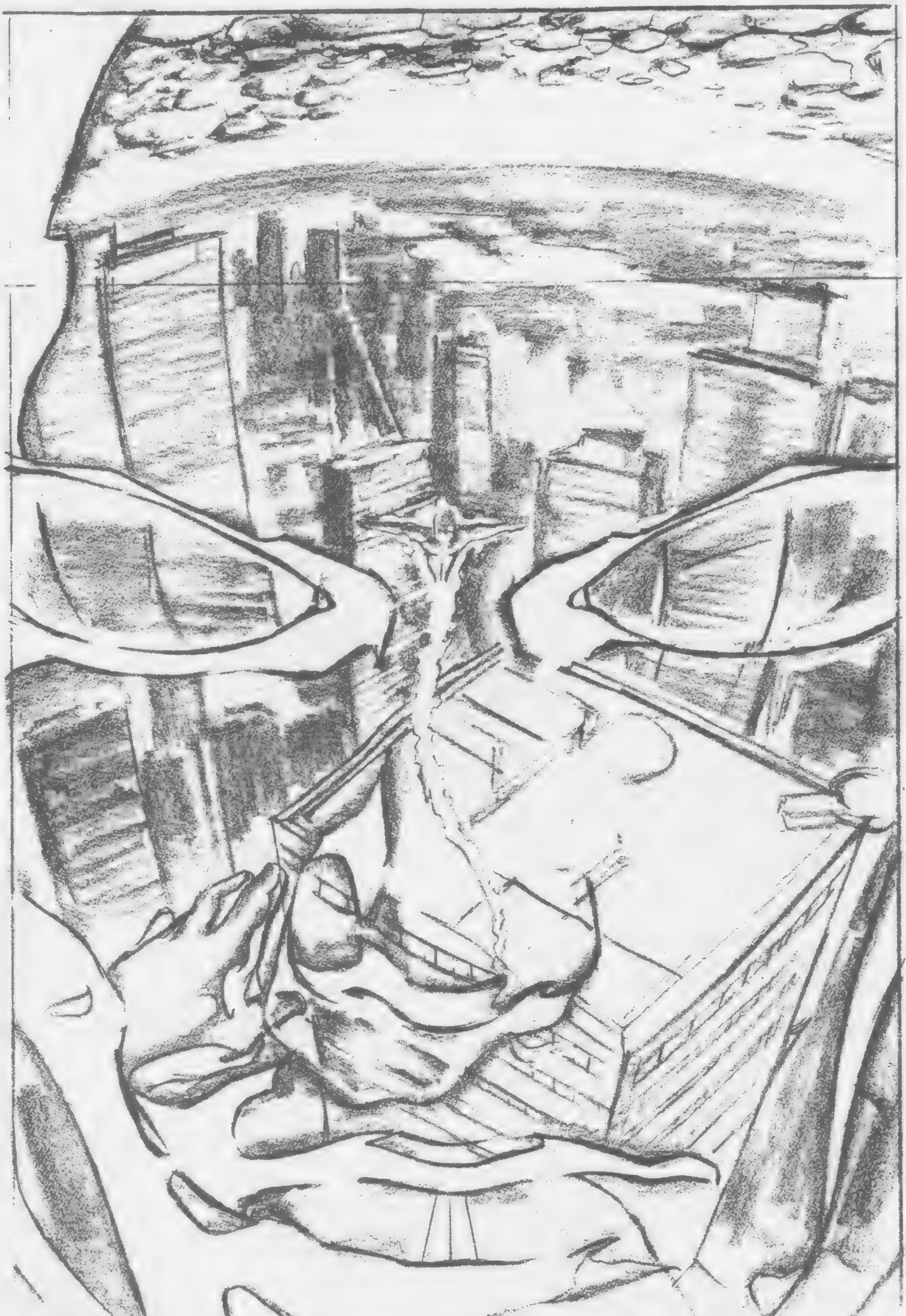
**ALEX:** No, no. I'd say that, superficially, that's what it's intended to come across as. You should look at it and say, "Oh, this is like that **Pérez** CRISIS situation where the guy gets to draw every single bloomin' character in the DC Universe." We have a plotline that is different from CRISIS in that, basically, we can do whatever we want to our universe and we don't have to correct it at the end. Because it never officially happened. But the nice thing, the thing that makes me so happy that DC has let this be approved, is that there never will be an official end to the DC Universe written. Superman will always be 35 years old. So in a way, this is as official as it gets.

**LOU:** *So, in other words, if there could be an end to the DC Universe, this might be the way it would end up.*

**ALEX:** Well, it's as much an end to the

# was a handful of sketches and a bagful of ideas."

**Here's the original pencil rough for Marvel's MARVELS (Book Three) by Alex. Note the ultra close-up perspective as opposed to the cover used (previous page).**



real DC Universe as you would like it to be. If you would like to ignore it altogether, you can. Because it doesn't affect continuity.

**LOU:** *Almost like when we saw the Mort Weisinger Imaginary Stories way-back-when, in SUPERMAN, and he said, "This is an imaginary story, but wouldn't it be great if it was a real one!"*

*(Your interviewer knows full well that neither the "accepted" DC mainstream stories nor the "Imaginary Stories" of yesteryear nor today's Elseworld tales are "real." Perhaps we should substitute the words "canonical" and "non-canonical." Or perhaps we should just go with what Alan Moore said in SUPERMAN #423, that this was an Imaginary Story, ". . . but aren't they all?")*

**ALEX:** Yeah, exactly.

**LOU:** *I don't even want you to reveal too much of the story to us, but is there any smidgen of the plot you can give us as a teaser?*

# "The device is narration through a human character."

**ALEX:** Oh, sure. Let's see, how do I start off with this? Essentially, the structure uses a device which I pulled from MARVELS, which is that the entire narration is through a single human character who's not related to any of the superheroes whatsoever. This human character I'm using gets pulled into this thing by The Spectre, who is using him more or less as his window to the human perspective. Because The Spectre, as he's always been, is kind of losing contact with understanding why people do things and whatever. The Spectre knows that there's this big thing coming up, but he wants to know who's gonna be right, and who's gonna be wrong. Where should judgment fall in this great final Ragnarok or Revelations thing? And essentially, 20 years in the future . . . well, really, the series is a parable about the current state of the comics industry. Which is a proliferation of superheroes with no reason for them being there. And with so many superheroes out there, the world is pretty much in chaos. Because in 20 years, things don't advance as well as they might have, because they've always had these guys around, mucking things up and protecting them and all.

**LOU:** *An unofficial government of sorts.*

**ALEX:** Uh . . . *yeah!* Yeah, there's never really been any rules or regulations placed upon the superheroes.

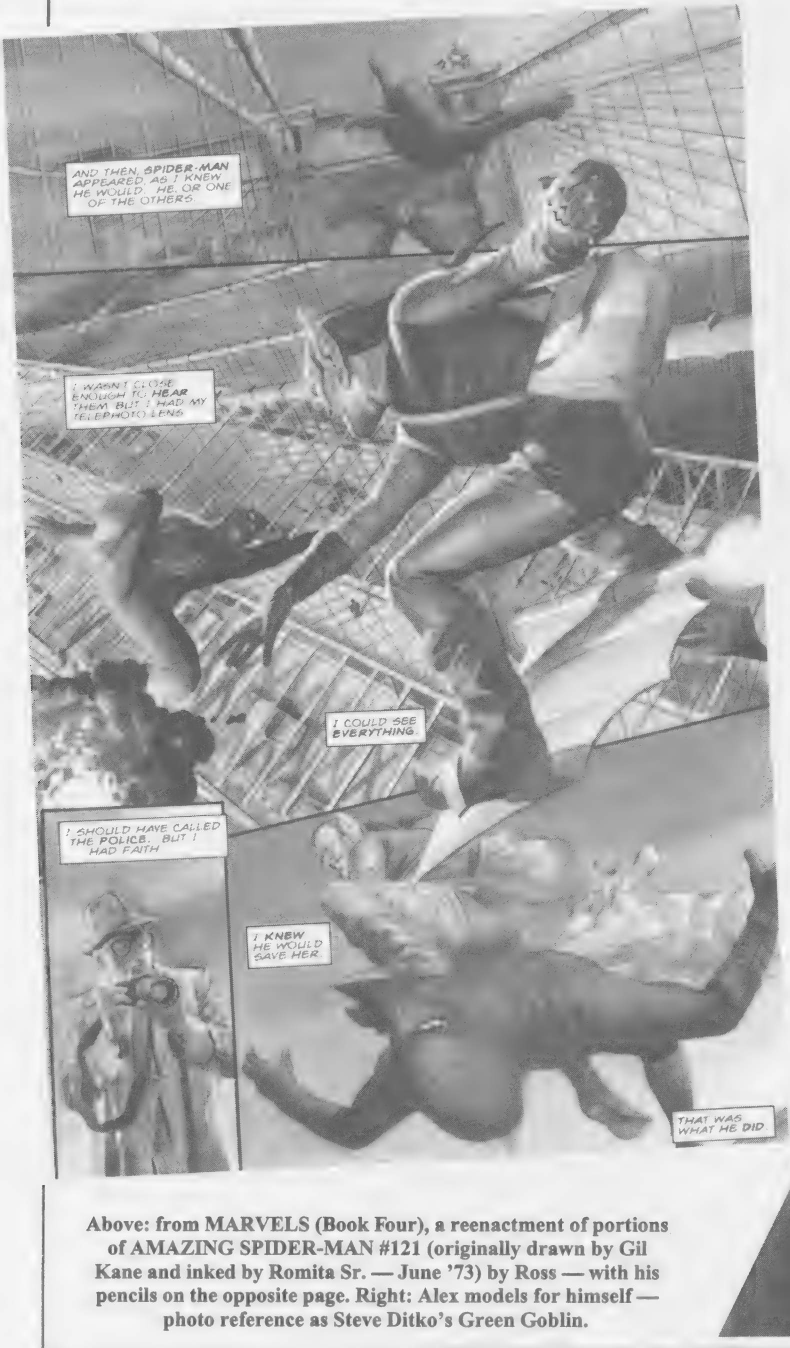
**LOU:** *Right. How could they? How could they enforce it? With other superheroes!*

**ALEX:** Well, you kind of figure that they all keep each other in check. That's how come none of them are ruling any nations or anything like that. Nobody's forged their own army. They at least keep each other in check that much. But for every typical superhero fight you see in every comic book today, imagine that happening in the real world, and you've got a lot of damage wrought on human society. And the superheroes aren't necessarily cleaning up the mess they make.

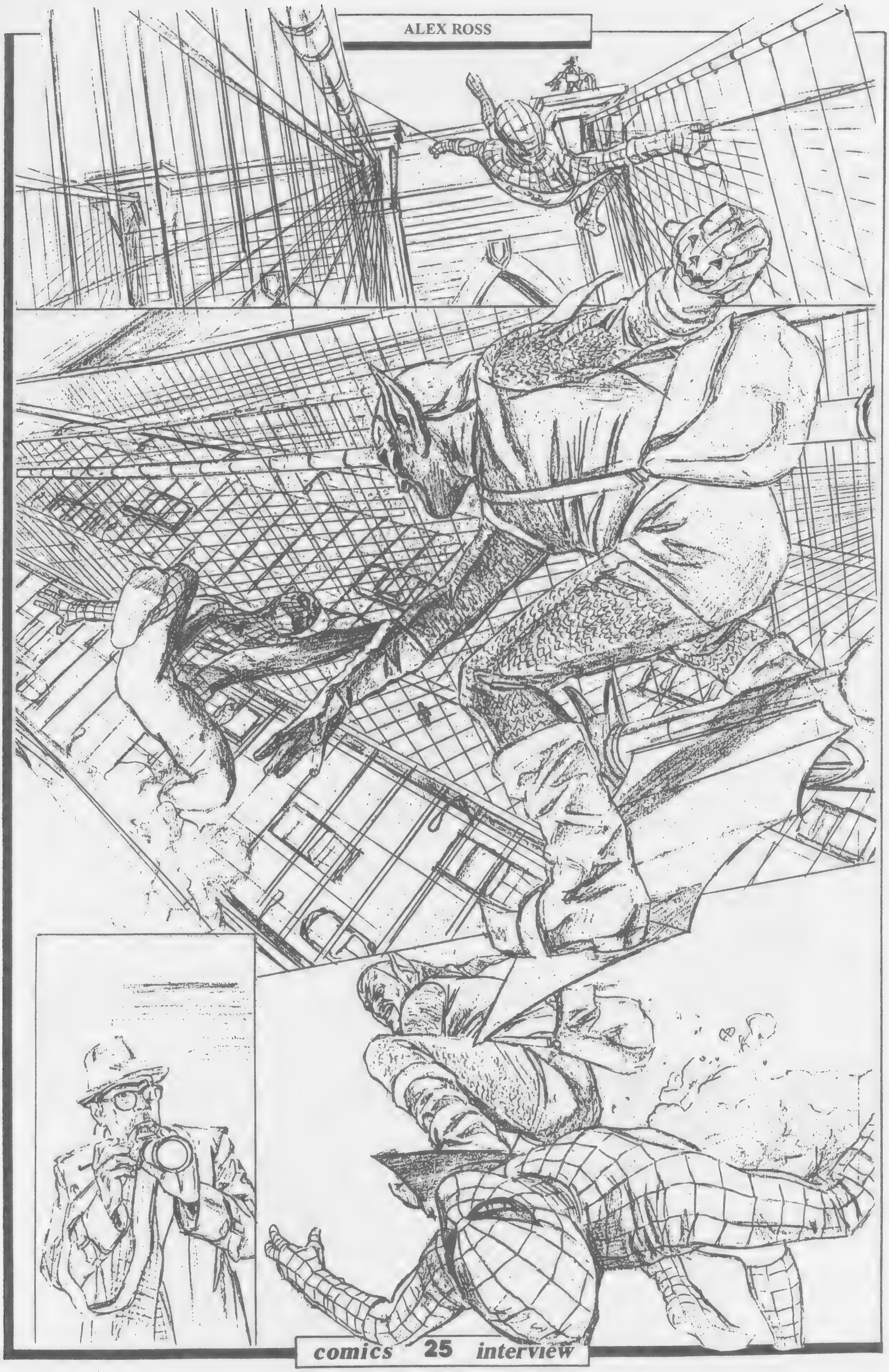
There comes a point in our story in which a lot of the older generation of superheroes, the ones of a more noble nature who aren't in the mothballs, but have sort of gone off to their own . . .

**LOU:** *Retired to paint their landscapes?*

**ALEX:** Well, in a way they are all focusing on a particular thing. Like the future Flash is still sort of governing Keystone City. He's still policing it and basically looking out for it. In fact, his power has accelerated to such a degree that he can now be everywhere at once. So this is like one of the only cities where the landscape has really blossomed under a superhero's protection. It's grown into


AND THEN, SPIDER-MAN APPEARED, AS I KNEW HE WOULD. HE, OR ONE OF THE OTHERS.
I WASN'T CLOSE ENOUGH TO HEAR THEM BUT I HAD MY TELEPHOTO LENS.
I COULD SEE EVERYTHING.
I SHOULD HAVE CALLED THE POLICE. BUT I HAD FAITH
I KNEW HE WOULD SAVE HER.
THAT WAS WHAT HE DID.

**Above: from MARVELS (Book Four), a reenactment of portions of AMAZING SPIDER-MAN #121 (originally drawn by Gil Kane and inked by Romita Sr. — June '73) by Ross — with his pencils on the opposite page. Right: Alex models for himself — photo reference as Steve Ditko's Green Goblin.**



# “These older characters are of a much more noble

one of those **Carmine Infantino** big, tall, skyscraper — you know, mythical future visions.

**LOU:** *Adam Strange territory.*

**ALEX:** Yeah.

**LOU:** *That we will love to see!*

**ALEX:** Gee, I hope I can paint it! *(Laughter.)* And then, the future Green Lantern has created sort of a space satellite floating around Earth, to protect the planet from any kind of alien invasion or whatever. Just protect it from space stuff. So all these main guys are off on their own thing. Batman is still in Gotham, and he's pretty much running Gotham.

**LOU:** *A city boss?*

**ALEX:** In a way, yeah. Certainly a benevolent one, whose only point is that he can keep it safe. Everybody's off doing their own thing, and we focus on that. And there's a lot of these younger characters who have cropped up within the last 20 years, who have just run amuck. They're not necessarily villains. In fact, that's a very large part of our story. There's not necessarily a bad side in all of this. It's just a lot of chaos.

**LOU:** *A lot of conflict.*

**ALEX:** Yeah. And there's something that happens that pulls specifically Superman out of the mothballs to come back and form some kind of controlling force, some kind of League of Justice to go around and more-or-less whip into shape these young upstart superheroes who are wrecking everything. And that's the start of a whole debate between him and Batman. It splits up into different factions. You see different characters being paired up with Batman, and others being paired up with Superman.

**LOU:** *Different political factions.*

**ALEX:** Yeah. With superheroes, there can never really be a political debate without something coming to a fight. *(Laughter.)* They can talk and talk and talk, but that ends, and then . . .

**LOU:** *Somebody throws a punch.*

**ALEX:** Yeah. So, by banding this many heroes together, it's all a forewarning of a greater war to come. So that's part of the story.

**LOU:** *In a way, it's interesting and amusing that when you were talking about Superman taking a hand in the situation there, the thing that immediately flashed into my mind, unbidden, was Marshall Law.*

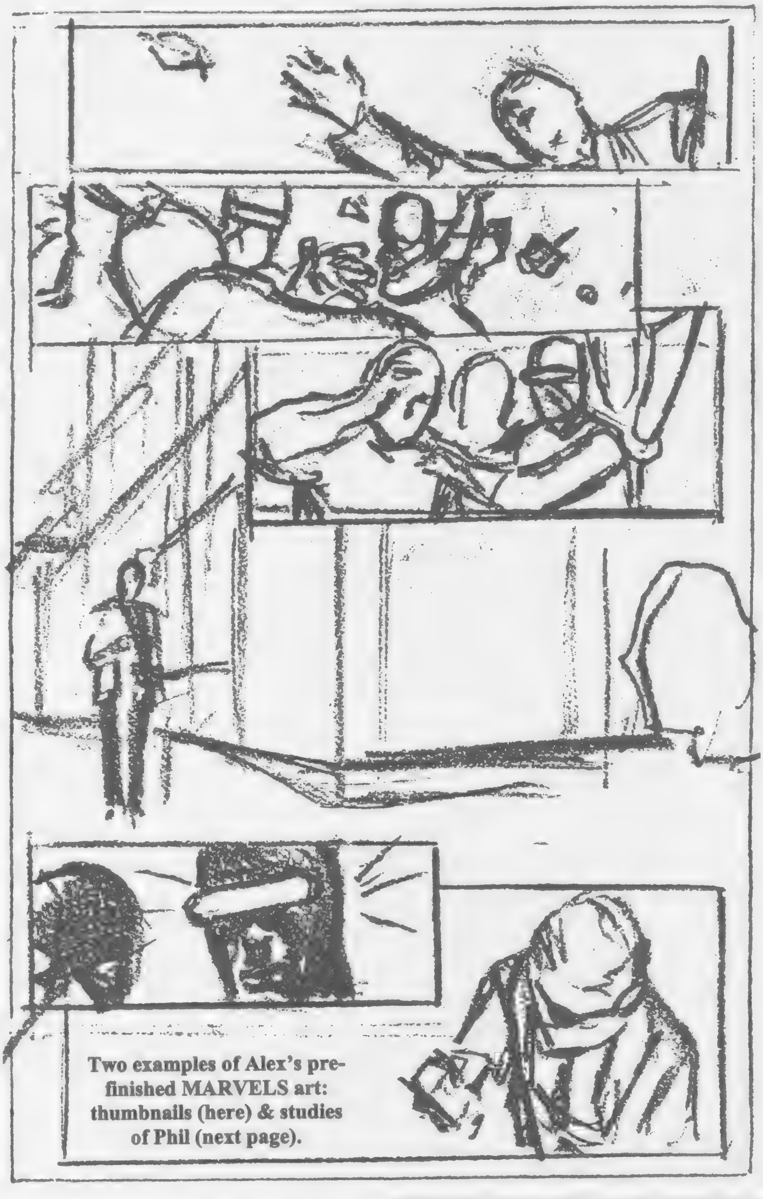
**ALEX:** I guess it will have some quality of that in it, but I'm certainly not meaning to parody superheroes as **Kevin O'Neill** does.

Essentially, what these older characters coming out of the woodwork means to me is that these are characters of a much more noble cause, that we don't see big in sales these days. So it's like a statement on my end of what is current and what is past. Ultimately, it's just all about how too many superheroes will eventually destroy themselves, kill each other off. *(Laughter.)* Just like in the real sense that there are too many superhero books, so that eventually the whole majority of them take a bite.

**LOU:** *Right. They have cyclical fall-offs in which, as soon as one or more fall off, a whole bunch of small independent companies come in there and try to fill the gap. But I think that you're right in that the cycle is coming to what I might call a Crisis of its own.*

**ALEX:** Yeah. I don't know if it's that bad of a crisis. I kind of believe that superheroes have endangered the longevity of the medium at the moment, because of how much they were pushed upon us in the last few years. And that, in essence, made me believe that the entire comicbook industry may have a finite end. And a lot of that may be the responsibility of superhero comics.

**LOU:** *I think you're right on that, especially with the lack of good "jump-on" comics. When I say "jump-on," I'm speaking of the sort of stuff that a 6-year-old or an 8-year-old could get ahold of to enjoy and to get him into the comic-*



**Two examples of Alex's pre-finished MARVELS art: thumbnails (here) & studies of Phil (next page).**

## cause, that we don't see in big sales these days."

*book buying habit. Then a little later on, he might be buying, say, FLASH, SUPERMAN, and a little later on, even SANDMAN or something in that vein.*

**ALEX:** But there's not even any jumping-on point for women of *any* age.

**LOU:** *I'm sure I might be debated by some people who have tried woman-oriented comics, but you're probably right about that. There are a small amount of women who read them, although the ones that do probably read the male-oriented comics.*

*But I was thinking of the "jumping-on" era in terms of, say, 1961, '61, when I was first buying comics really heavy there were a whole raft of comics like Dell and Gold Key, where most of the titles were non-superhero-oriented. That was slanted deliberately for kids who were from four to six years old. Then there was DC and Marvels for when you were about 10 or so. But I wonder if you read Alan Moore's story in ANYTHING GOES, "Pictopia." It's a story in which the world of comics is a real world, originally populated by funny animals and newspaper characters like Mandrake, which is quickly being eroded out by all these costumed fascist-type characters.*

**ALEX:** Hmmm. No, I haven't seen that.

**LOU:** *Ah, that's a good one. I'll see if I can get you a copy. Anyway, getting back to the interview, what do you see as the main challenge in doing the art for KINGDOM COME?*

**ALEX:** Well, the typical challenge is just to want to do a better job. But whereas in MARVELS the moments where you saw the superheroes were few and far between, and every time you saw them it was a really big deal — I had to isolate those moments, because I said, "Well, okay, this is probably the only time I'll ever get to draw Giant-Man, so it's gotta be a whopper" — This time, the pages are gonna be practically *all* of superheroes after a certain point in the story. They will be the "real people" who fill out the background, just to get across the idea that there's so damn many of them. *(Laughter.)* Ultimately, what's been hard for the last few months is just designing all these new characters. I've had to design countless versions of classic characters' costumes, revamping them in ways that I saw fit, and then just new characters to fill out the background, without throwing in something off the top of my head. I try and develop something that has some kind of concept behind it, even if it's only in there for a single panel. Somebody could ask me, "Who is that guy?", and I could give them a concrete answer.

**LOU:** *Getting off of KINGDOM COME for a bit, I'm going to backtrack. Since the appearance of MARVELS, and the acclaim and awards from that, and the acclaim from the critics and the comic-book buying public, and the recognition that you've gotten — which I think is justified — as, quote, "Marvel's Secret Weapon," unquote* (Laughter) *and all that —*

**ALEX:** *(Laughter.)* Why does that still follow me, for crissake?

**LOU:** *I don't know.*

**ALEX:** Did you read that somewhere?

**LOU:** *Yes. As a matter of fact, it's in THE COMIC BOOK COLLECTOR #14, May 1994, in their interview with you. And I quote the first line of their introduction, which says, "Earlier this year someone called Alex Ross 'Marvel's secret weapon.'"*

**ALEX:** Right. Actually, the friend of mine who did that interview was pointing out something that I was very unhappy with, because someone else that we mutually knew came up with that line, knowing that it was going to embarrass me, printed in a TRIBUNE article out here, and it seemed to follow me around for a while *(Laughter)*, because people loved to say it to me, because it made me look like the biggest jerk in the world.

**LOU:** *Oh, no!*

**ALEX:** Oh, yeah! Oh, yeah. Because the minute people start calling you stuff like that, you've gotta be torn down a peg or two. I prefer to just be "the Painter Guy." That's enough.

**LOU:** *Well, it's definitely a fitting trib-*

# "There's response from people who follow Lee and Liefeld."

*ute. How have you dealt with the hype so far that accrued because of MARVELS?*

**ALEX:** I guess it matters how extensive it is. I mean, obviously it's opened doors for me in the sense that I'm able to pitch a project to DC and here I am, just this guy, and wham! It's approved! Something that I never would have thought would have gotten approved. Jeez, I don't know. It's been a wonderful experience. I don't know exactly what you mean.

**LOU:** *Well, let me see. You're something like 25 years old?*

**ALEX:** I'm 24.

**LOU:** *Okay. And you've been in the business something like four years?*

**ALEX:** Yeah.

**LOU:** *And then bam! The last person I've seen who's gotten this kind of hype as far as art goes —*

**ALEX:** I have never compared the response I've gotten to anybody else. I have no idea. I still look at the guys who are at Image, who have a lock on a certain amount of the audience out there. And whatever acclaim I might have received now will dissipate as soon as people see how little I can produce on a frequent basis. Because the stuff I'm doing takes so damn long. And I can't put out a monthly book to satisfy all the new appetites that have been whetted for painted material. Neither can most other painters. There will be a lot more painted books now, but they're not going to be as frequent as you might want them to be.

So there's a certain amount of fan response I've gotten from the kind of people who do follow around the **Jim Lees** and **Rob Liefelds** of the world. But it's gonna go away. It may return again when I do a particularly nice new project. But it may return in the sense of, "Gee, we've never seen you before. What else have you done?" *(Laughter.)* I'll be reacquainting myself with a new audience every time I do a new project. I'll have to be reclaiming it. Because in the meantime, it's going to take me a year and a half to complete this thing, KINGDOM COME.

**LOU:** *Well, a long time ago I heard Gil Kane say that the monthly title was comics' biggest enemy.*

**ALEX:** It is.

**LOU:** *And he said, basically, that a good comic should be produced as a good movie, which is that you take about a year to do the darn thing, do it right, then put it out. Something like what you're doing with KINGDOM COME, and then earlier with MARVELS.*

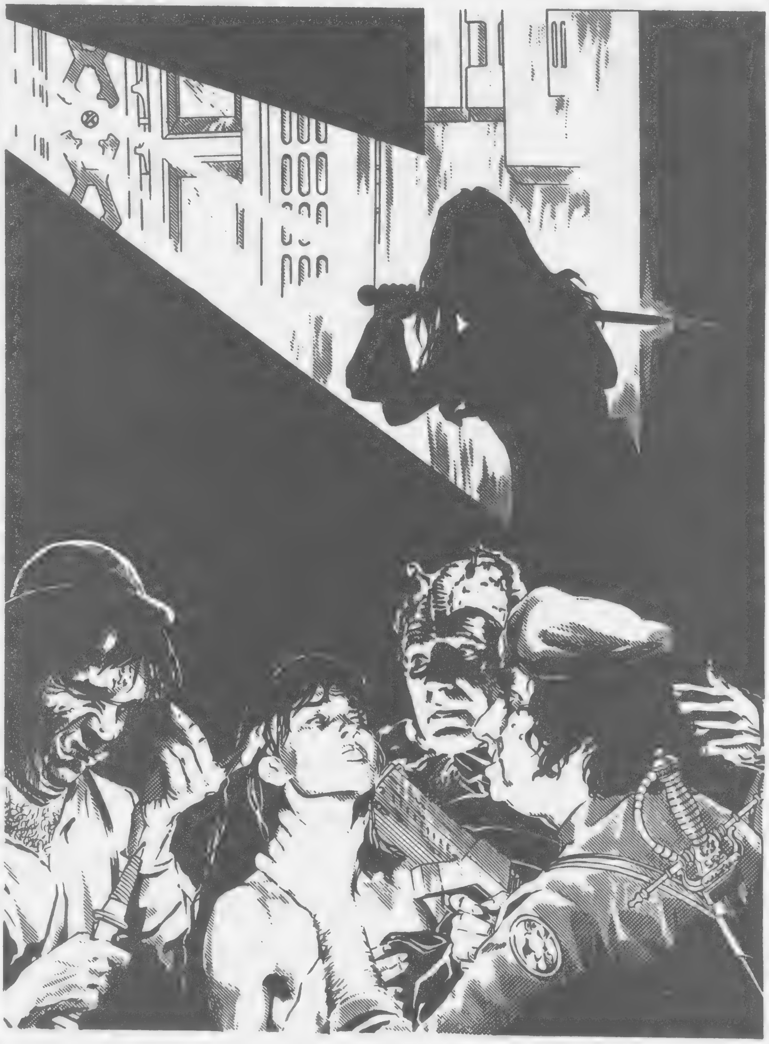
**ALEX:** Yeah. Yeah, that's exactly right. That's the perspective I've had. So, essentially, the backbone of the American comics market has been the monthly. But the fact that it's been pushed on so many of us is really ridiculous. Because editors expect a quick amount of work then, and it's just not possible to produce a certain amount of quality on a monthly basis. So many limits that come in, that stop this medium from getting any better, because of this whole "monthly" business. Luckily it hasn't impeded me yet, but when I was originally working on this series, MARVELS, nobody knew anything about it. And suddenly it's out there, it came out within the four-month period, and it seemed like, "Wow! What an assault of this new thing!" But as soon as people see how long it takes me to get another one off the ground, they're gonna be like, "Oh, well, we want something that comes out all the damn time." So it's almost like a drug habit we have in this country.

**LOU:** *True. And that makes the company the pushers.*

**ALEX:** Yeah! *(Laughter.)*

**LOU:** *I think the graphic novel concept is a way of turning that around. But when you consider how many "graphic novels" are simply a repackaging of monthly comic books, there may not be that much of a difference.*

**ALEX:** Yeah. The only way I can see graphic novels turning it around where more product goes into the graphic novel format and where we have less of the monthly titles is if, for the next year or so, all the graphic novels that come out are all good. The minute that somebody reads



SHADOWRUN ©1994 Fasa Games

**Alex "Some of my very first published work (in Fasa's first SHADOWRUN hardcover)."**

# "I first saw Spidey on THE ELECTRIC COMPANY."

a really bad one that they've paid five or six dollars for, they're completely turned off of it. If anybody that paid the six bucks for MARVELS didn't like it, then, you know, I wouldn't read anything else for a long time after that. I wish it wasn't that expensive, so that people wouldn't feel that it was that much of a gamble buying the damn thing.

**LOU:** *Yeah. But that's the cost of the physical production of the whole thing.*

**ALEX:** No, it wasn't.

**LOU:** *It wasn't?*

**ALEX:** No. That price they came up with at the last minute, because they thought that — well, originally, there was going to be square binding to this product. And they figured that, with the acetate cover gimmick which we had requested, that they could squeeze another buck out of the buyers. They're saying, "Oh, we got this gimmick, plus we got square binding. How can you go wrong?" And then it turns out that they can't do the square binding with the acetate gimmick. It won't stick. So, suddenly, they've announced this new price, and there's no way they're backing down off of it. The really sad thing is that they're introducing all these new products which are around six bucks initially. Even DC's doing it.

**LOU:** *Right, because people have shown that they'll pay for that.*

**ALEX:** Yeah. And probably MARVELS did a bad thing by getting so many people to shell out the six bucks for this thing, so that now companies feel like, "Oh, we should do that more often."

**LOU:** *Well, another set of blinders just falls from my eyes.* (Laughter.) *Okay, Alex, since this is your interview, tell me how you got into comics, wanted to become an artist, and all that good stuff.*

**ALEX:** I first got into comics in '89 when I did a series for Now Comics called TERMINATOR: THE BURNING EARTH. It, like everything else I've done in comics, was painted. It wasn't very good, but it was painted. I was 19 at the time. I'd been wanting to get into comics since I was a kid. And at the time I got that particular job, I was at an ad agency, doing marker storyboards. Which is pretty wonderful preparation for doing stuff of this nature, because it forces you to have to draw monotonous scenes, domestic scenes and whatnot, that you wouldn't necessarily have an interest in. It's not as fun as the flashy stuff, but ultimately, learning to do the storytelling, to do the stuff that moves the story along, having that ability is the most important skill you can learn. And most of the people in this field don't have any interest in drawing anything that isn't exciting all the way through.

**LOU:** *Were those preps for commercials?*

**ALEX:** Yeah, they were like comps for print ads and commercials. I did a lot of Miller Lite stuff.

**LOU:** *Oh, I didn't know that!*

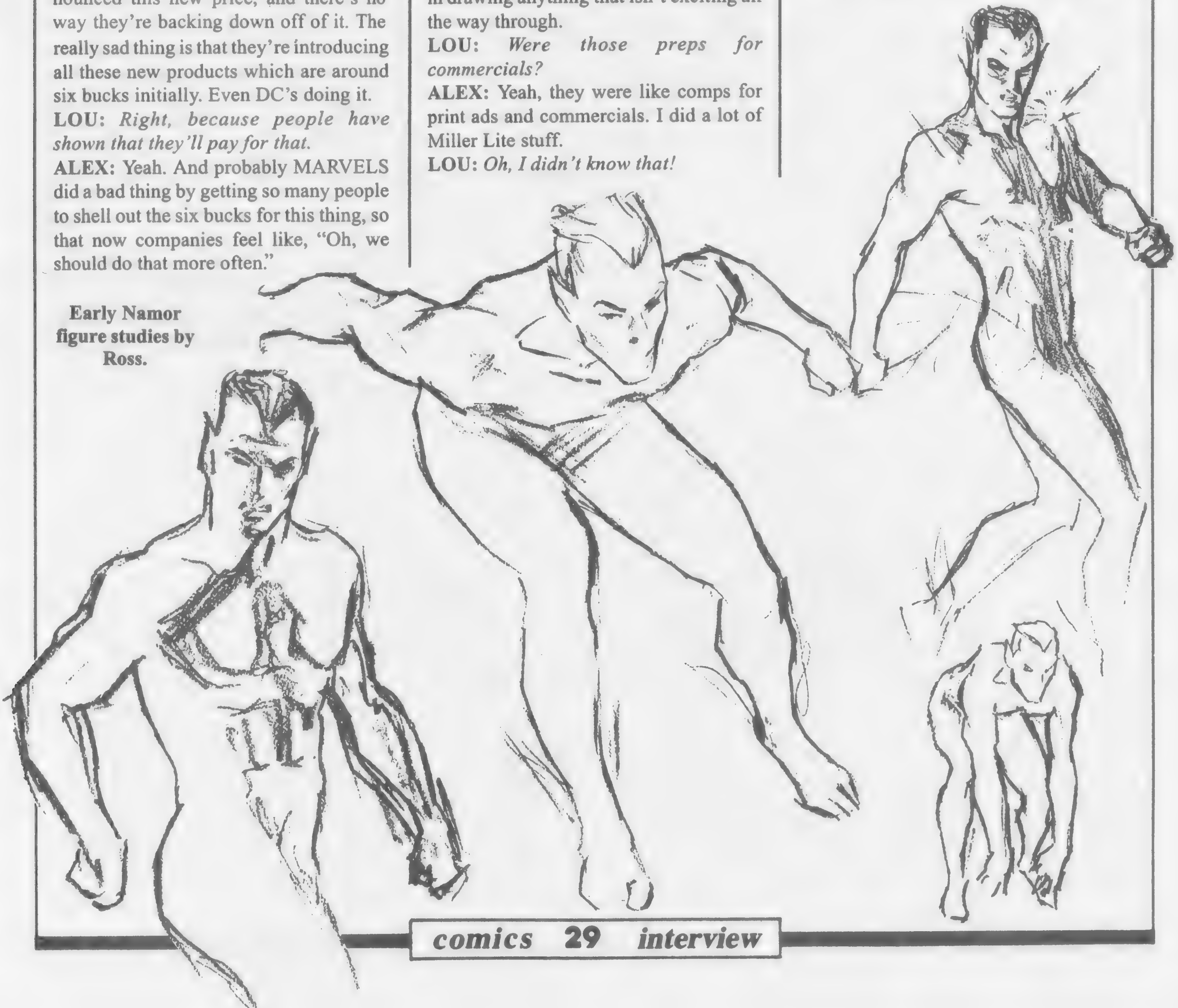
**ALEX:** *(Laughter.)* In fact, I did a storyboard comp for this one particular commercial that had **Leonard Nimoy's** daughter in it — "This is not your father's Oldsmobile." *(Laughter.)* Never thought it would be produced, but it was. And I'd been wanting to get into comics forever, ever since I saw my first comic book when I was either four or five years old.

**LOU:** *Which was?*

**ALEX:** It had to be SPIDEY SUPER STORIES. Actually, I first saw Spider-Man on THE ELECTRIC COMPANY, and then my parents bought me that comic because that's all I would draw, Spider-Man. And eventually they started getting me some other comics. But I knew as soon as I saw Spider-Man, and as soon as I saw the comic, that drawing comics was what I wanted to do. Or else I wanted to *become* Spider-Man, one of the two. *(Laughter.)*

**LOU:** *I don't know which is the harder career, really.*

**ALEX:** *(Laughter.)* Well — I was willing to try out for it. So, like any other kid,



**Early Namor figure studies by Ross.**

# “I spent more-or-less a year not pursuing comics

I'd been doing my own comics since the youngest age possible, throughout high school and everything. And finally, in '89, I got my break. After that, I did a small job for Marvel. that was for a series called OPEN SPACE, which **Kurt Busiek** was editing. The story that I did never got printed. In fact, it got lost in the intervening years, because the series got cancelled. The art never got returned to me, and I don't know why.

Following that, I spent more-or-less a year not pursuing any comics work, to produce the proposal for MARVELS. The whole proposal process is a long story that I've told many times.

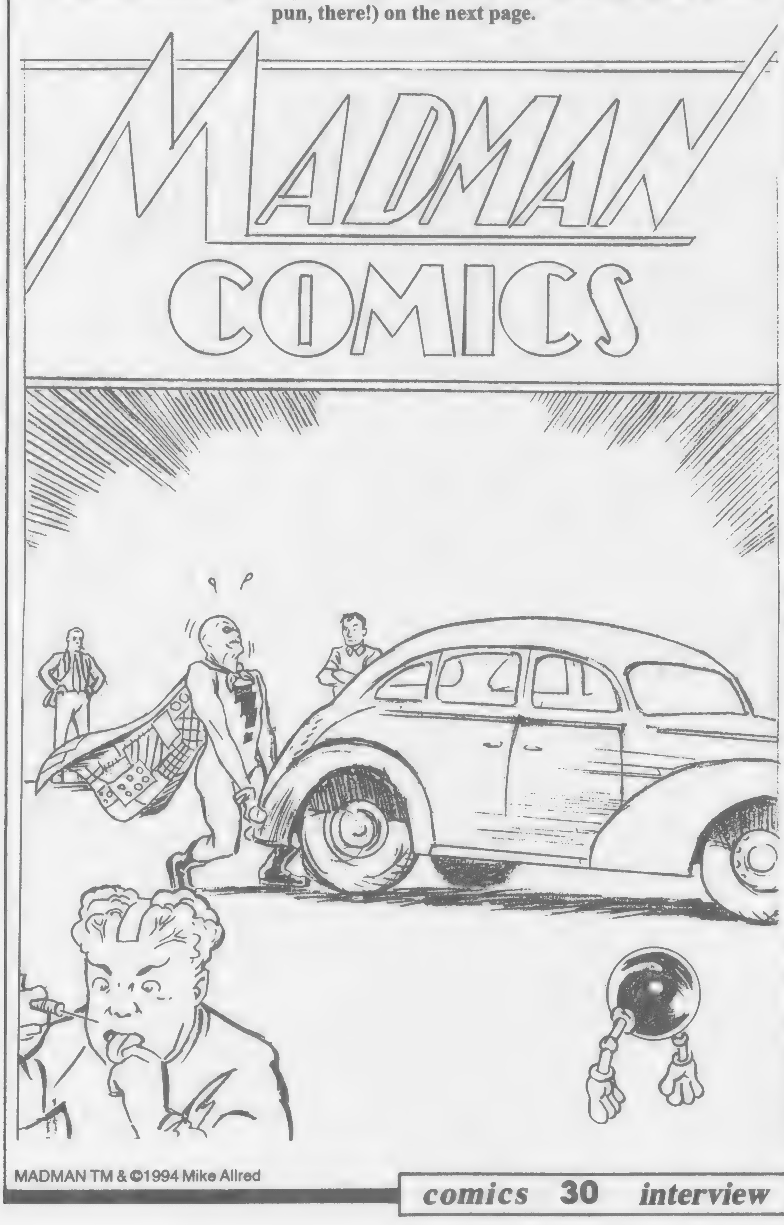
**LOU:** *The business with Now, which has taken on the aspects of a cautionary tale —*

**ALEX:** Good lord!

**LOU:** *Did you end up working for them because they were in Chicago, like you?*

**ALEX:** They were in the Chicago area, and I had a friend who was in a similar job in advertising, who was doing a couple of issues of GHOSTBUSTERS. He had been offered the series. And it wasn't like it was a painted project at that point; they needed a penciller for it. He had a very cartoony style, so it was odd that they're just trying to get anybody they can to do it, and here comes this guy who says, “Well, can I paint it, too?” I had an interview with them based on his introduction. It wasn't like I had a terrific “in” with this company. A lot of people believe that you've gotta know somebody, which does make a lot of difference. But, ultimately, your portfolio should speak for itself. And if you do have something strong, somebody will take notice of it.

**Ross's pencil roughs for two MADMAN “card” paintings (character of Mike Allred). Here, parodying ACTION COMICS' most famous image. One of Carmine Infantino's most praised FLASH covers is mirrored (double & a half pun, there!) on the next page.**



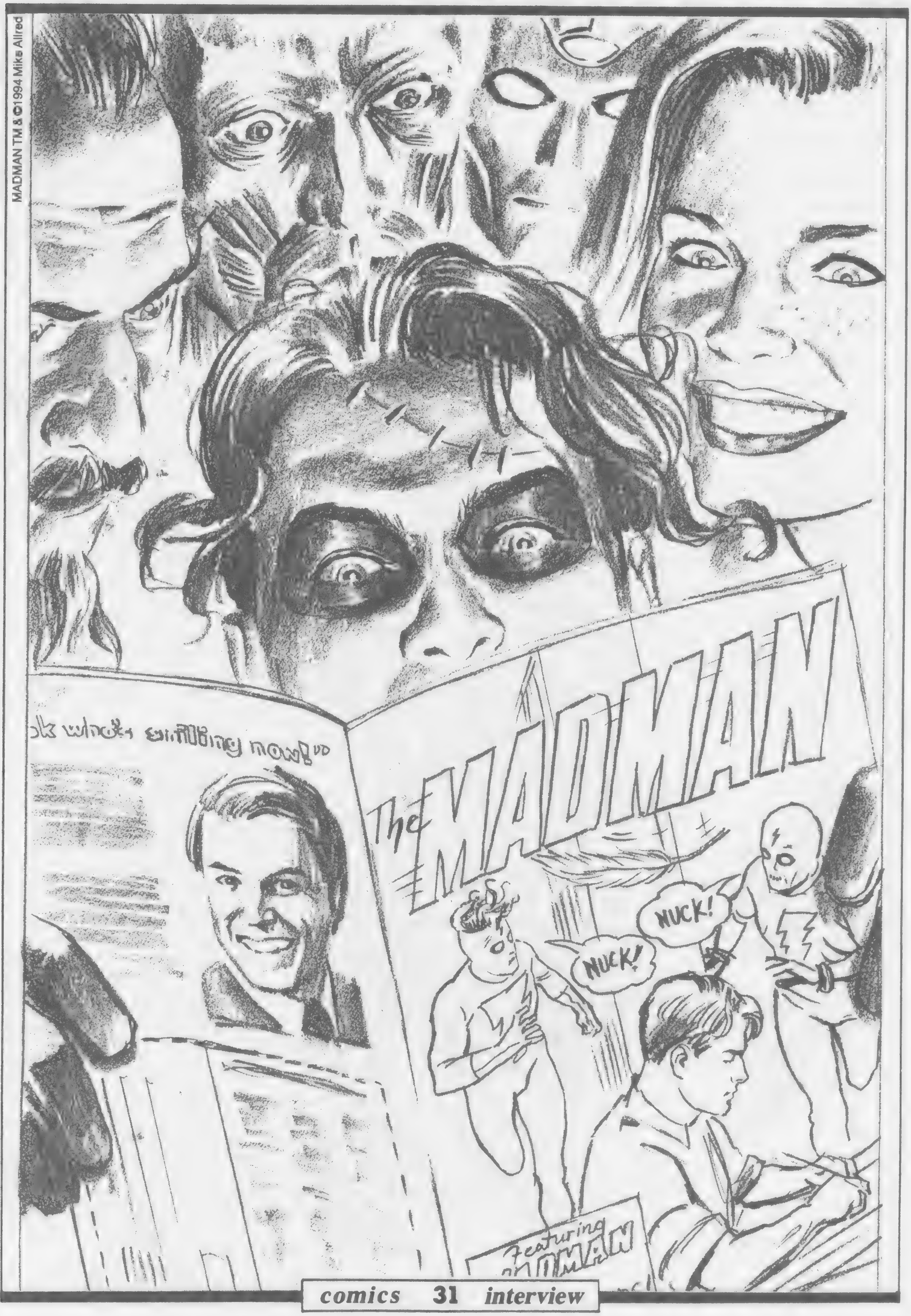
MADMAN TM & ©1994 Mike Allred

But getting mixed up with an independent company of their reputation — well, it was something that I knew going in. But I wanted to have the printed material. But when you spend that much of your time doing something and don't feel that it's appreciated by the people you're doing it for, and you get jerked around by them on money and facets of the production of the book, it's a souring experience that doesn't leave you with much optimism for the medium. Luckily, I was so ambitious as far as what I wanted to do that I'd already been plotting out various stories with friends and coming up with stuff myself. That kept me going, and no matter how bad the experience was, it wasn't going to sour me on the medium. But I can imagine that a million people — myself included, had it been at another time in my life — might be completely turned off forever by something like the Now Comics experience that I and many other people had.

**LOU:** *Okay, in terms of your printed work, was your next work in MIRACLEMAN: THE APOCRYPHA #3, and from there, HELLRAZOR?*

**ALEX:** Yes. The Miracleman story I was very proud of and happy to get a chance to do, because I'd been a big fan of the series, both by **Moore** and **Gaiman.** The HELLRAZOR thing, I got involved in that simply because **Clive Barker** saw my painted samples with Eclipse. And for some reason that's unfathomable to everybody, the editor at Eclipse allowed Clive to take the samples with him and show them to a Marvel editor, where he could get me work at Marvel. *(Laughter.)* So, ultimately, he wanted me to do this new storyline he had coming up in HELLRAZOR, which involved designing these new characters and whatnot that he had created. And I did it because I knew it would give me a stronger relationship with Marvel. I wanted to get in “in” with an editor there. And within the first conversation I had with the guy, he was looking at the samples for the MARVELS proposal. It was just art samples at that point; it hadn't been turned into a formal proposal.

**work, to produce the proposal for MARVELS.”**


The MADMAN
NUCK!
NUCK!
Featuring MADMAN

MADMAN TM & ©1994 Mike Allred

# "Fury and WWII buddies run security for the wedding."

**LOU:** *Who was the editor there?*

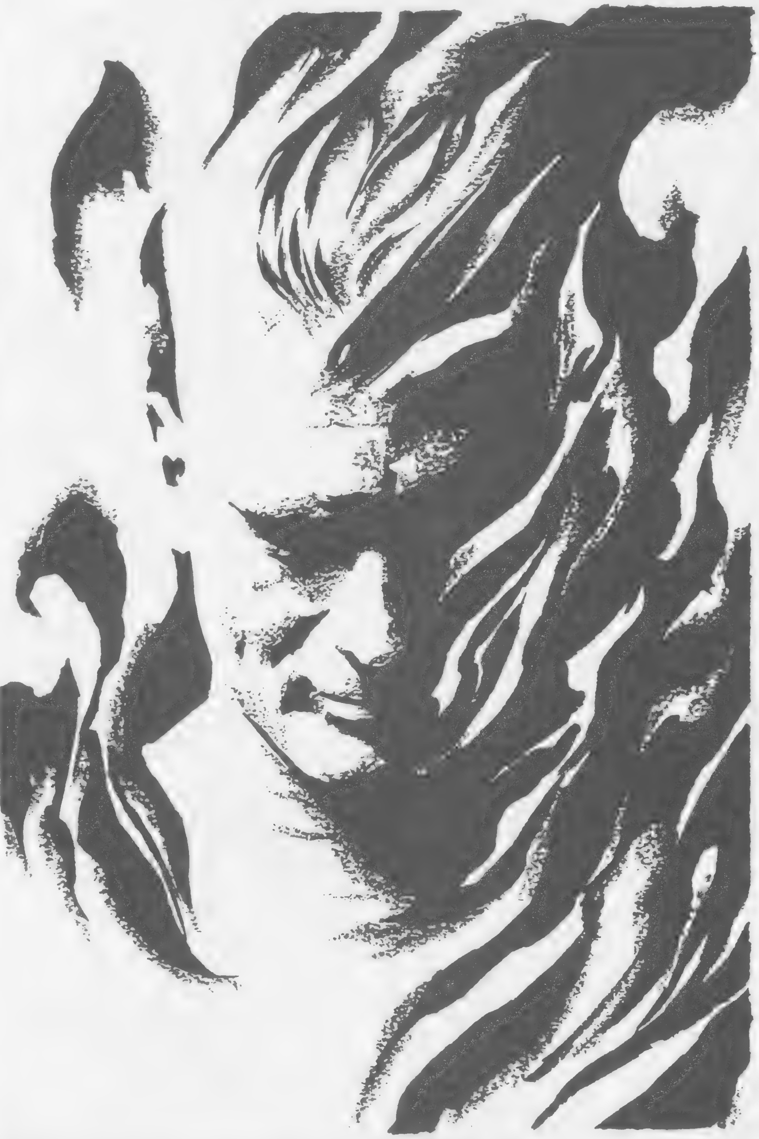
**ALEX: Mark McLaren.** And Mark liked them well enough to say, "Well, did we print these?" And I said, "No, it's a proposal I shelved," based on **Kurt Busiek's** recommendation, I'll have everybody know. And he said, "Well, I'd love to do it." So I said, "Can I have **Kurt Busiek** write it?" Because he and I had originally talked about it; I had pitched it to him and we were eventually going to be talking about it further. And it just went from there.

So I did the HELLRAZOR job based on just cementing that relationship and making sure I didn't drop the ball there. But ultimately, the HELLRAZOR book is my most, uh, my most embarrassing work. It should have come at a time when I could have done a much better job. But I didn't much like the story material I was having to do. I'm not much interested in gory stuff. And it didn't have a lot of substance, as far as I was concerned. I tried hard, but produced a very bad product. And I'd prefer that most people never saw it. *(Laughter.)*

**LOU:** *I'm sure that everybody has at least one of those, and probably it's just that that brand of stuff didn't resonate with you.*

**ALEX:** Well, yeah. It was various things. But, ultimately, I'm just — keep in mind for the future that for me to put a lot of good work into a product, it should be something that I came up with initially and then pitched to the company.

**Alex's negative imprint art of the Human Torch for the embossment of Graffiti's hardcover of MARVELS.**



**LOU:** *One of the things I wanted to get into with MARVELS is that there were a lot of cataclysmic stories in Marvel from the Golden Age through 1972 that you and Kurt covered, such as the Torch/Namor fights, the Galactus Trilogy, the death of Gwen Stacy, the Sentinels' debut, and the Kree-Skrull War. But were there any other stories in the Marvel canon that you would have liked to get your hands on, artistically, and, if so, what were they?*

**ALEX:** Oh, boy. Well, there's certainly lots of characters that I wish I could have gotten into the series, like the Inhumans and Doctor Doom. I mean, the list just goes on and on. Well, originally I had wanted to do planted continuity stories, placed back in Marvel history, that weren't just retellings of already-existing Marvel stories. I had wanted to do this big series with Sub-Mariner in the '50s, showing what his life was like during the period when he had amnesia.

**LOU:** *And no comic book, either.*

**ALEX:** *(Laughter.)* Well, you know, just taking more of the **Kirby** lead, where he's wandering around New York or whatever. But specific stories? Gosh, just about every Fantastic Four story is monumental in some nature, in what **Kirby** did. You know, the first fight between the Hulk and the Thing.

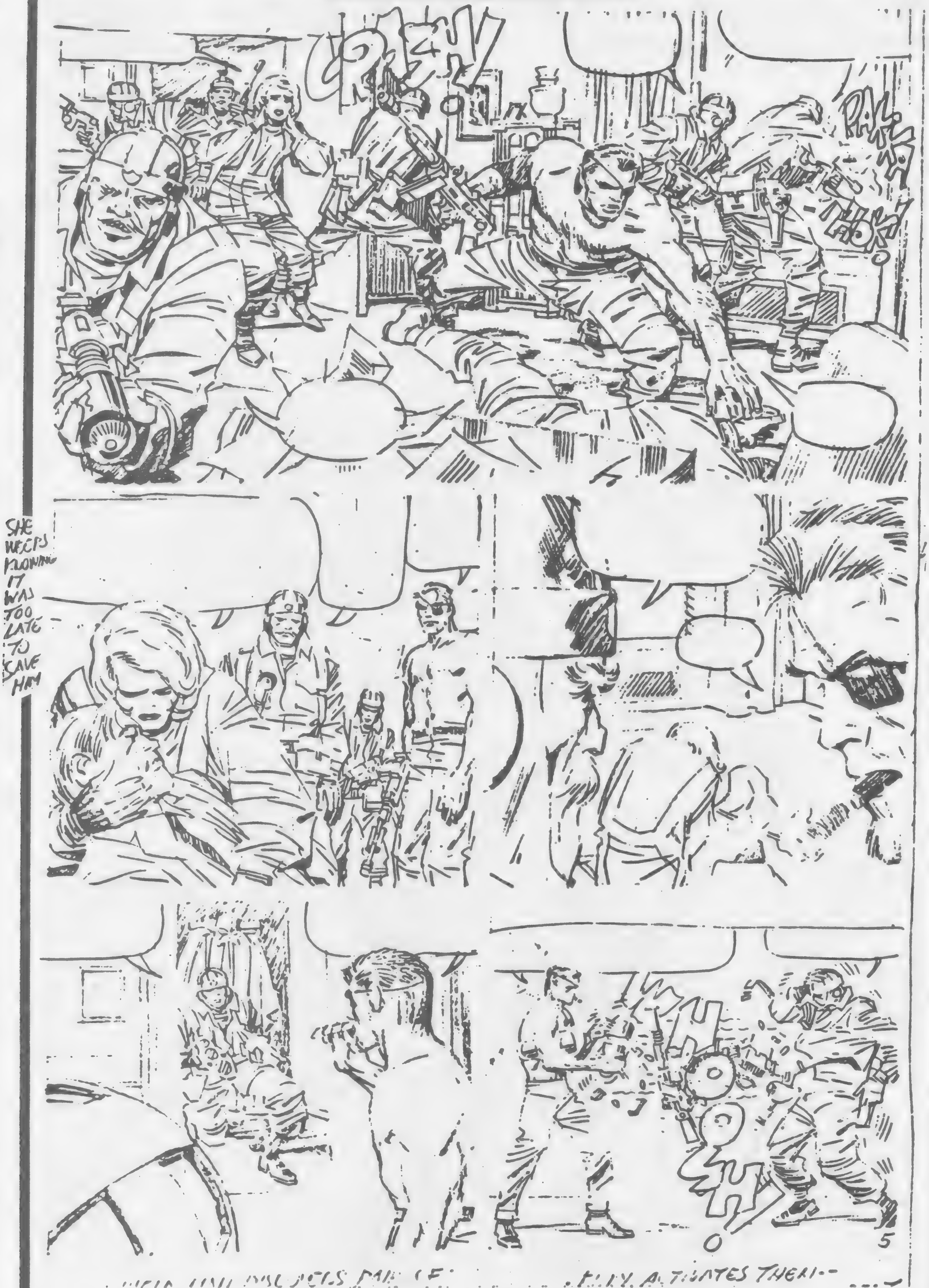
**LOU:** *I was wondering that, for example, considering the spectacular stuff that Steranko put together in the Nick Fury, Agent of S.H.I.E.L.D. strip, why he didn't show up fighting Hydra or the Yellow Claw or something.*

**ALEX:** Well, you're wrong.

**LOU:** *I'm wrong? I probably am.*

**ALEX:** Nick Fury's in at least two issues. If you see the wedding splash page, of Reed Richards and Sue Storm, look back at the original issue of FANTASTIC FOUR ANNUAL #3. Nick Fury and the guys from S.H.I.E.L.D., his old World War II buddies, Gabe and Dum Dum, who are sort of running the security for the wedding, are there. And at the end of the illustration, going way back down the aisles, in the middle, you can see Gabe talking to Nick Fury. And he's making a reference to these two guys in the front who are trying to get in, but they don't have invites. In the real comic, this is a joke they did where **Stan Lee** and **Jack Kirby** are trying to crash the wedding.

**LOU:** *I remember that, because I got*


CRASH
PAK
THOK!
SHE WEEPS KNOWING IT WAS TOO LATE TO SAVE HIM
5
FURY ACTIVATES THEM--

But, before the FF wedding! Rare NICK FURY, AGENT OF S.H.I.E.L.D. (STRANGE TALES #141 , Feb. 1966) Kirby pencils.

# "It's based on this Jack Kirby cover."

*FANTASTIC FOUR ANNUAL #3 when it first came out.*

**ALEX:** And then in the third issue, early on in the story before the Galactus bit, you see a really quick news blurb about a battle S.H.I.E.L.D. had with, uh, I don't remember; they had these big egg-shaped things . . .

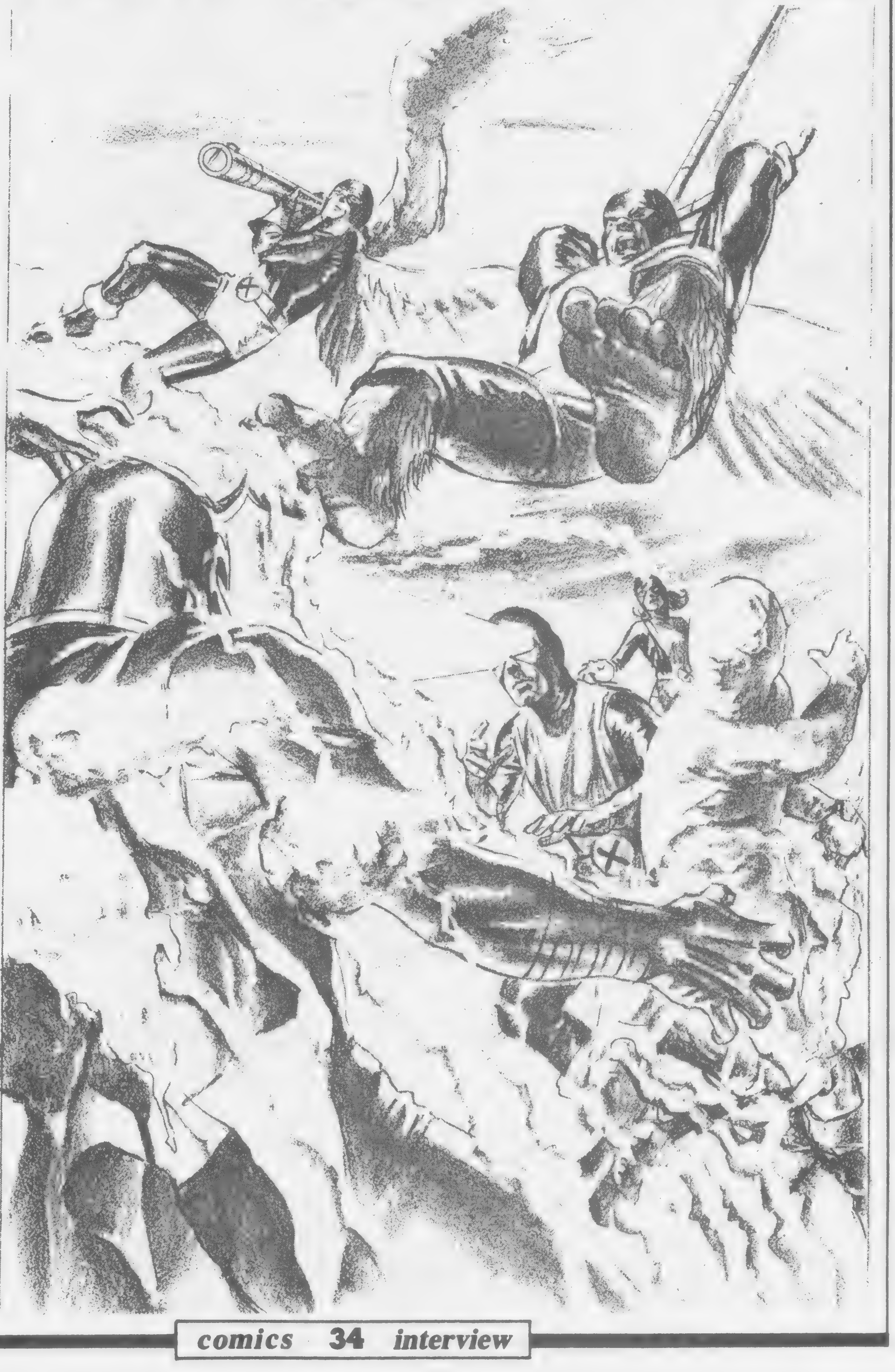
**LOU:** *The Druid?*

**ALEX:** That was the Druid?

**LOU:** *Yeah.*

**ALEX:** Okay. But you see an illustration of Nick Fury and the guys from S.H.I.E.L.D. fighting these guys, and it's based on this **Kirby** cover from STRANGE TALES. So Nick Fury's in there.

**LOU:** *Okay, pardon my oversight. Now, we've covered some of how your career has gone after MARVELS. After getting the positive reviews and awards and*



**Another of Ross' early pencil roughs for a homage/re-creation poster (X-MEN #1 cover was originally designed and fully pencilled by Jack Kirby and later inked by Sol Brodsky).**

# "I'm presenting a thing where everything feels real."

*acclaim, what did all that feel like?*

**ALEX:** As good as you can imagine. I was floored to get the Harveys and to get the chance to meet **Will Eisner** at the Eisners. All of that was more than anybody could hope for. It was certainly something to draw my attention — in fact, it was something that I was not thinking about until it came time to do these ceremonies, because I don't like to hope for all these things. I never like getting my hopes up about anything at all. So, what can I say? It was just great.

**LOU:** *One of the things I've enjoyed in MARVELS and elsewhere is your penchant for artistic jokes, like putting in actors or comic-book people, the way Paul Gulacy used to do in MASTER OF KUNG FU. I think I've identified a guy who looks like Roy Scheider in your Miracleman story, and the Men From U.N.C.L.E. and John Romita in MARVELS. And on top of that, I saw how you sneaked in a couple of WATCHMEN characters in MARVELS #4!*

**ALEX:** Yeah, a lot of people caught that!

**LOU:** *Care to comment on any of that stuff?*

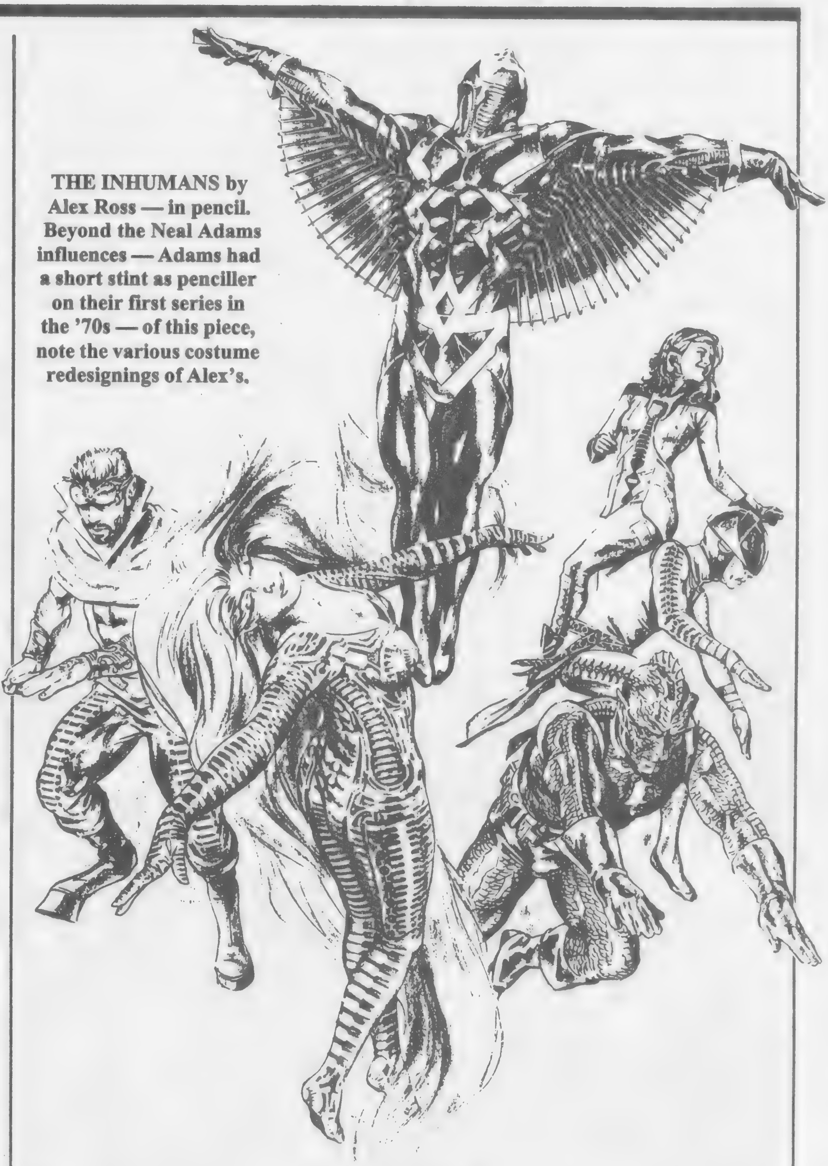
**ALEX:** Well, that's just something I do more-or-less to keep it interesting for me when I'm doing some of the more boring images. *(Laughter.)* When you stick a celebrity in a cameo, it isn't illegal . . . it's when you use a celebrity as a major character, then you can question it. But sticking the **Monkees** or the **Beatles** in the background, that kind of stuff just keeps my interest going and gives me something to focus on when I've got a crowd shot or whatever that you don't see a lot of people jumping out of their skin to do, including me.

**LOU:** *Did you have the Monkees at the FF wedding?*

**ALEX:** The **Beatles** were at the FF wedding, and the **Monkees** were in one page in which the Galactus battle is happening.

**LOU:** *One of the things I wanted to get into is artistic influences. Not just comic-book artists, but painters. Who are your influences, both in comics and painting?*

**ALEX:** Well, I guess **Andrew Loomis** has had a big influence upon me, artistically, in pursuing realism as a major artistic inspiration. Instead of my going into something in which I'm concocting a thing where everything looks different through my style, I'm more-or-less trying to present something where everything feels very real to everybody. Painters — it's more like the people who continuously influence me, like looking at **James Bama** covers.



**THE INHUMANS by Alex Ross — in pencil. Beyond the Neal Adams influences — Adams had a short stint as penciller on their first series in the '70s — of this piece, note the various costume redesignings of Alex's.**

**LOU:** *That's what I was about to say, DOC SAVAGE, yes?*

**ALEX:** I don't have a lot of them, but what I see of them still sticks in my mind. Old pulp magazine covers from various artists who are nameless to me. I'm constantly influenced by painters within the industry, like anyone from **Glenn Fabray** to **Dave McKean,** who beat me to the punch when he came out with his first painted superhero book back in 1989. I was just about ready to come out at the end of the year with mind. *(Laughter.)* He constantly is influential in what he's done. Uh, jeez . . . try to think of anybody else monumental . . .

The most influential person on me in my entire artistic evolution was **Bernie Wrightson.** I did go through a period in which I was trying to draw just like him, trying to be a Bernie clone. But essentially, the way that he was pointing out that there were elaborate shadows on people that are coming from light sources, that the figures have volume to them, that was something that I hardly saw in any other comic book. In most of the comics I was reading, there was no shadow ever used. They were all outline of form. Because I was really big into **Pérez** at the time, and that's the basis of his style. **Wrightson** was like a nagging voice at the back of my head, telling me, "You can't limit yourself to this one flat, two-dimensional perception of art." It's really through him, I feel, that I got interested in pursuing things more realistically. Be-

# “People I’ve admired, like Hughes and Romita

cause just copying **Wrightson** was not an end unto itself. At a certain point, I felt that, okay, I’ve pursued that. Now, where do I go from here?

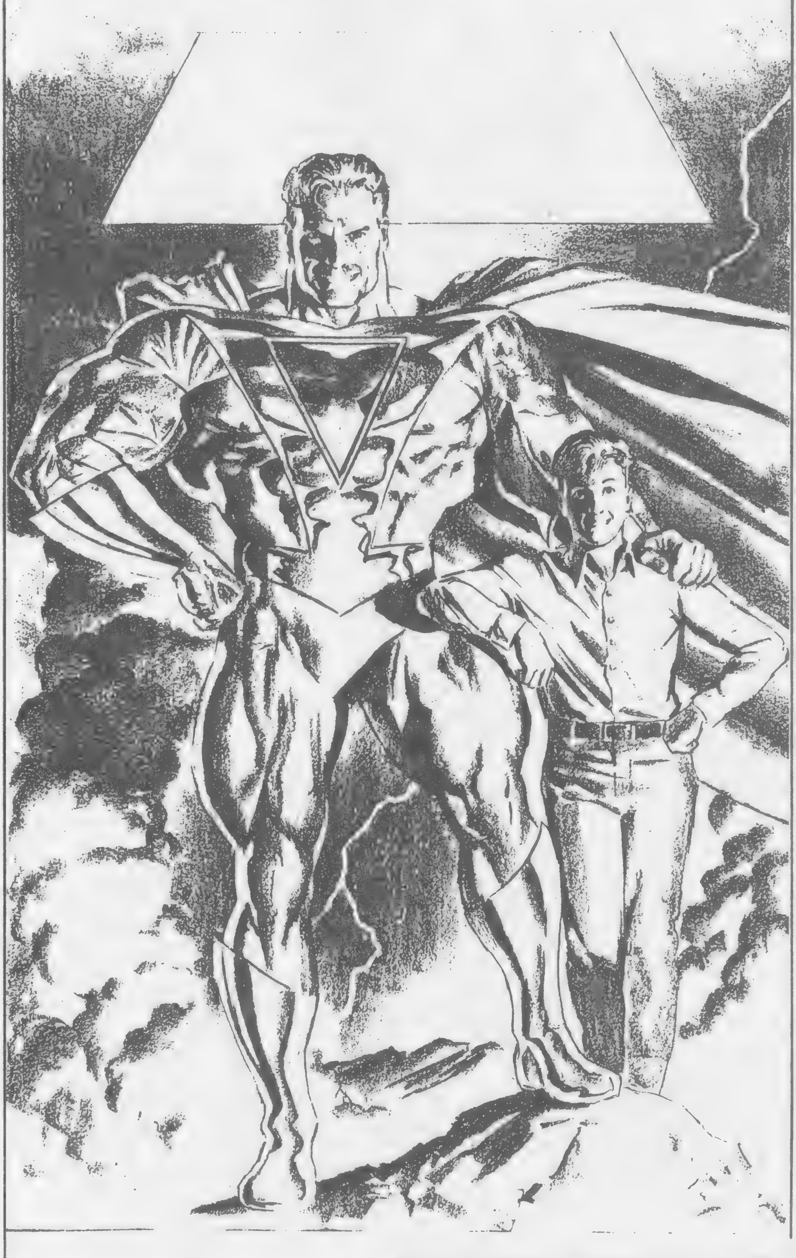
**LOU:** *I knew of your inspiration from Wrightson. Have you had a chance to come in contact with Bernie since you’ve gotten the MARVELS work out?*

**ALEX:** Well, actually, I was on a panel with him in Oakland. I came up to him later and told him, “Hey, I’m the guy from the panel, and I know you don’t know me or my stuff, but you were the single greatest influence upon my artistic development.” *(Laughter.)* And, you know, this is a pretty weighted question for a guy who’s just sitting there, and he’s just going, “Oh, jeez.” But he’s never seen any of my material. He’s a very friendly guy. I’ve had the opportunity with a lot of other people who I’ve admired, people who have inspired me, like **Adam Hughes, John Romita Sr.,** where they’ve come up to *me* and said, “Oh, my goodness, I love your work!” It’s the most bizarre experience you could have, in my position.

**LOU:** *But probably quite pleasurable, I would imagine.*

**ALEX:** Oh, yeah. That’s one of the greatest perks about being a professional in this business, is meeting other creators, people you admire, admiring you. There’s nothing better than that.

**What Alex calls “rough” pencils from one of his cover paintings.**



**LOU:** *Paintings in comics used to be limited to occasional painted covers. Of course, Dell and Gold Key used to do a hell of a lot of that, and then Marvel and DC got into a little of it here and there. But now, we’re seeing painted covers and painted comics, almost like they’re going out of style.*

**ALEX:** They *are* going out of style. *(Laughter.)* I think good painted comics are here to stay. It’s just, how many of those are you gonna see? I know a lot of good painters who are getting into doing stories now. Like **Glenn Fabray’s** BATMAN/JUDGE DREDD thing that he’s working on, which will be coming out at some point in the near future. And the guy that that follows me, doing the sequel to MARVELS, **Tristan Schane.** He’s a fabulous painter. He’s going to be doing all the characters that are currently popular as the sequel. People are gonna love him. And Marvel is still putting out their feelers to find more painters who paint like **Alex Ross,** but draw more dynamically. That’s a specific quote I heard from somebody who’s like, an art rep, that was talking to my editor. My editor is telling people, “Yeah, we need to find guys who draw like Alex, but, *mmmmm . . . better!” (Laughter.)*

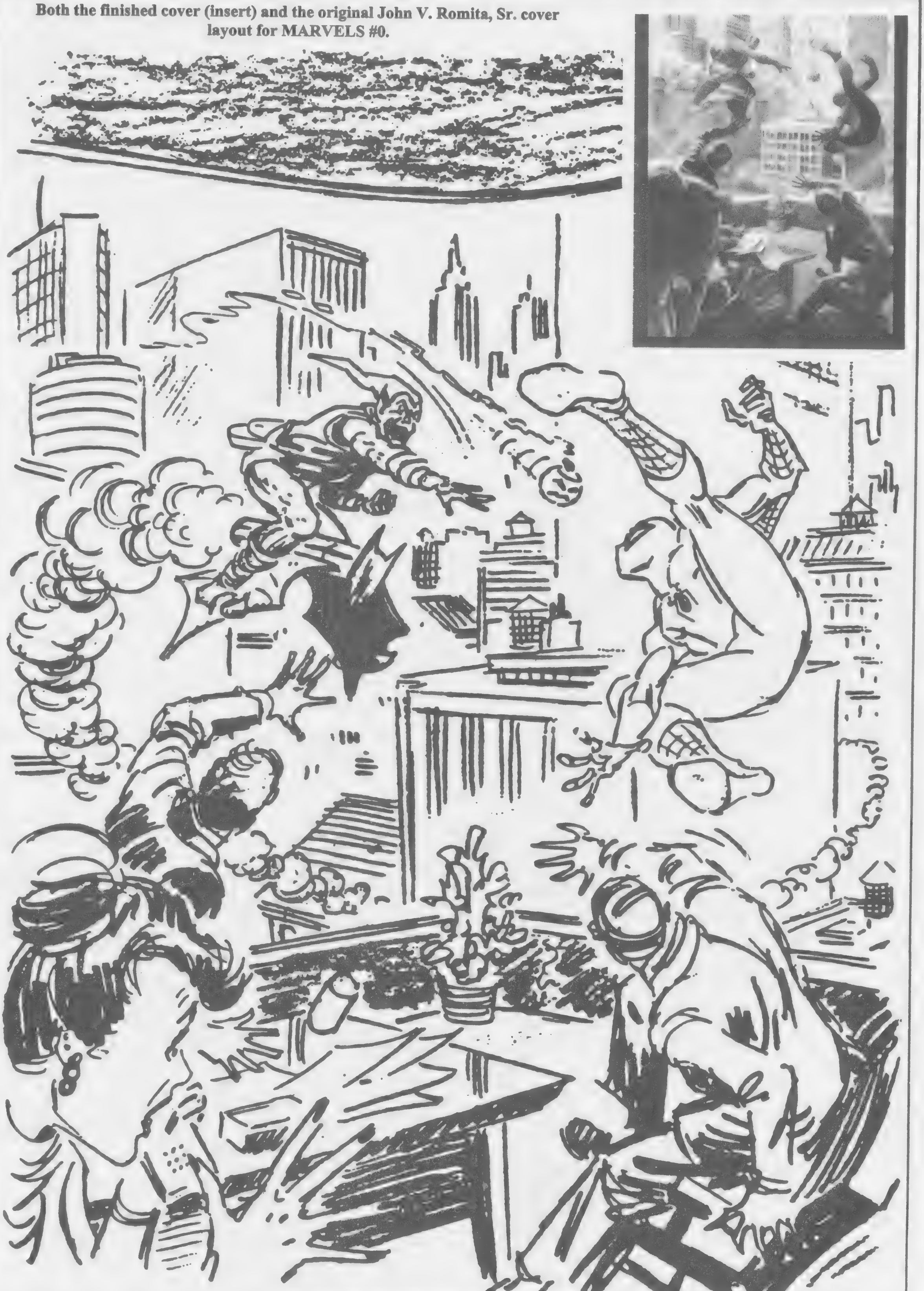
**LOU:** *That’s like, “Ah, we need to find guys who draw like Neal Adams, but, mmmmm . . .* better!”

**ALEX:** Not that so much, but it didn’t show me a perception that — the way that MARVELS was drawn, every page was not completely dynamic, because the story was not supposed to be dynamic on every page. I mean, there are dynamic moments, and they should have seemed different than other moments in the story. *(Laughter.)* They were supposed to be subtle. But that’s my editor for you.

**LOU:** *To me, the dynamic moments in MARVELS were the small things like Phil Sheldon denouncing some people for turning on the heroes, or when he’s throwing his cup through the television, or when he’s confronting some Jeremiah in the park where the water level is all rising above their ankles, or something*

# Sr., have said, 'I love your work.' It's bizarre."

**Both the finished cover (insert) and the original John V. Romita, Sr. cover layout for MARVELS #0.**



# "I feel very strongly about the material I like in comics."

*like that. Not necessarily the page where the Avengers are fighting the Skrulls and Kree, although that's a dramatic moment, too. But the quietly dramatic moments are the ones I take away from that series.*

**ALEX:** Well, I'd like to think that those were the ones that stood out in most people's minds. But they aren't. *(Laughter.)* Basically, the ones that I would predict would stand out in people's minds are the ones that did. The stuff where you have *(does cretinous accent)*, "Oh, this superhero's on this page, and he's all big and colorful. That's awesome." I didn't get too many comments on pages that just had the guy and his family. But that's all right.

**LOU:** *After the DC series, KINGDOM COME, what are you going to do? I know you've done advertising art. Will you be doing book covers, magazine covers, movie posters, that sort of stuff?*

**ALEX:** I know there's good money in that field, and I'd go to it if I felt completely unsatisfied with what was happening in my career in this field. But ultimately, I like painting covers for things in which I feel in tune with the subject matter. And I can't imagine being too drawn to paperback covers. I feel very strongly about the material I like in comics, and I'm so artistically satisfied by this particular medium right now, that I don't see myself bouncing around in any other forms. If I had any offers to do movie storyboards, it just wouldn't hold anything for me.

**LOU:** *Okay, we'll be glad to have you around for awhile. What are some of your hopes for the future of your career?*

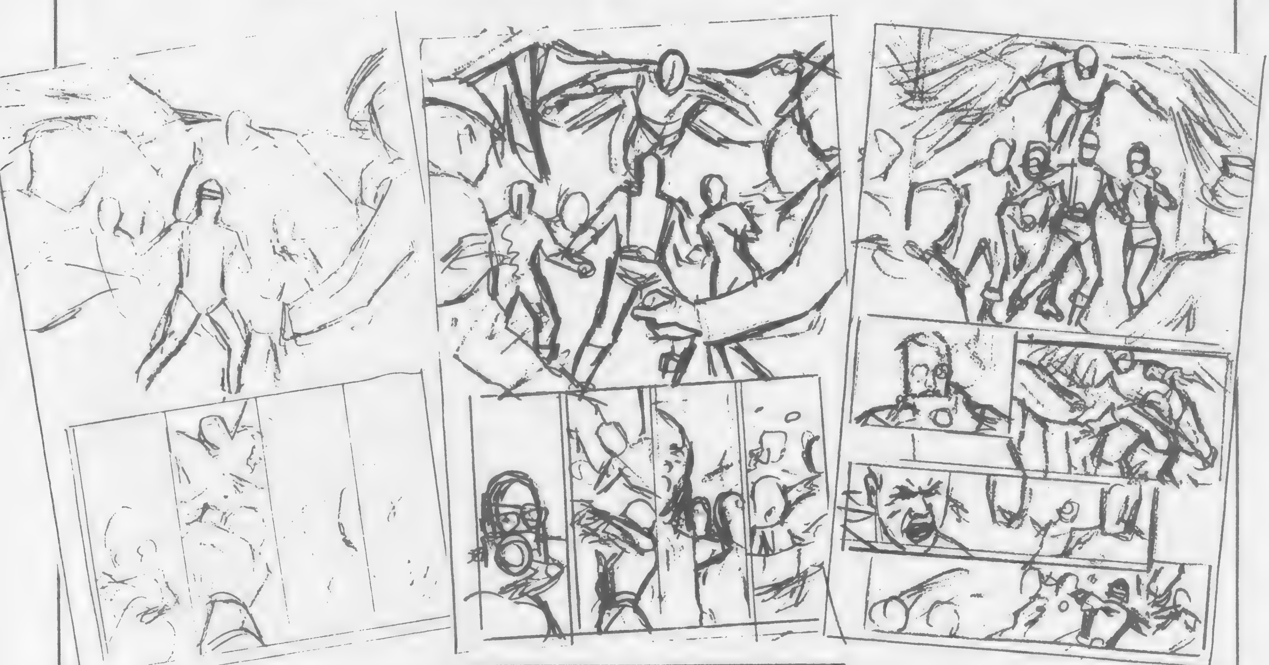
**ALEX:** I'm the kind of person who plans things way in advance. So it's like going back to your question about, what was it like to get all the response to MARVELS? It wasn't as striking because I had been working on the thing for so damn long already. I had taken its existence in this world for granted so long, it had been so much a focus in my life that it's like, "It's out there. Now I can forget all about it." That's the way I really am. As soon as I finish it, it's out of my mind, and I'm thinking about other things.

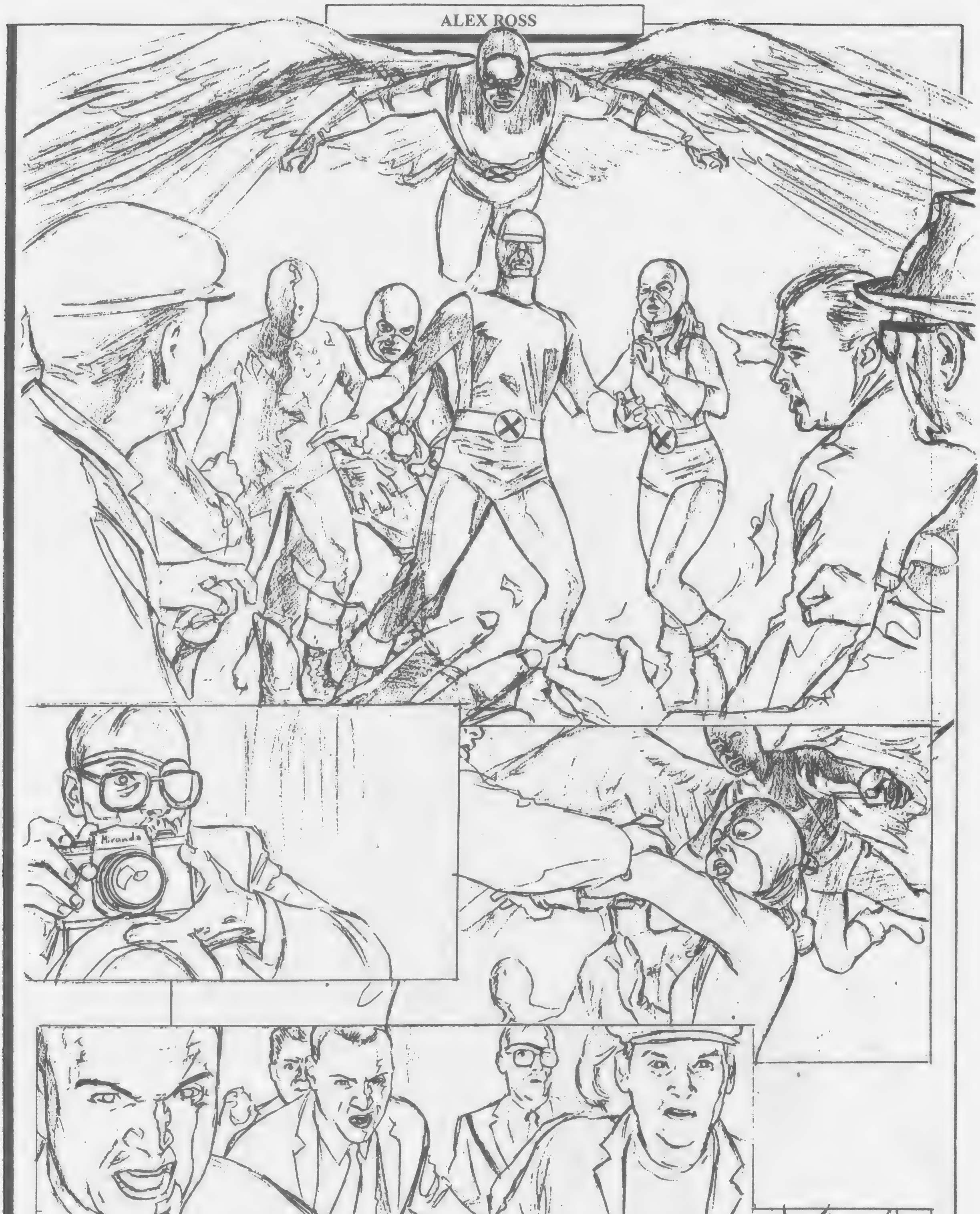
I had been conceiving most of the DC project while I was still working on MARVELS, although it never took away my focus on MARVELS. It was just this sort of sideline thing in which I was thinking, "Okay, this is what I'm gonna do next year. I'm gonna pitch this thing, and blah blah blah."

**LOU:** *Kept you from total burnout, maybe.*

**ALEX:** I don't know about that. I'm pretty good with keeping up inspiration. It's very hard, but somehow I'm able to shelve an idea for about a year or two, and, as soon as I have a free moment, come back to it and still find it as interesting as I did two years ago. Within a week, there's supposed to be this second hardcover of MARVELS coming out, which has been printed by Marvel. The first came out through Graphitti. The second edition, which is going to have a much higher print run, will have a five-part gatefold cover that I designed. It's a concept I had been working on for the past two and a half years. It's got the entire logo going through this entire fold-out. So if you can imagine the entire cover of the book is just this one big "M," and as you fold it out you've got the rest of the word "MARVELS," then each letter is sort of like the old FOOM logo design, where it's got all these superheroes dancing around in it. That's what it is here. My point was that, with this, it has just been stickin' around and stickin' around; I drop it and put it away for a while; I knew it would come up again; and then I pull it out again, look at it, develop it some more, and figure out where I'd place certain characters and whatever. And I was able to constantly come back to it and not find myself completely turned off by it. I've had some good success in controlling my brain. So I've got various storylines and characters I'd like to work on in the near future, following the two years more-or-less that I'll be working on this project. I'm pretty sure that I'll still have the inspiration to come and approach those as soon as this DC thing is

**Various thumbnails from MARVELS Book Two, page 11. Alex: "This is a progression of earliest sketches to finished page (next page) — plus the original penciled page was changed (see Busiek interview) as well."**




Miranda

# “I was as inspired about working on MARVELS

done. Some of those characters will be for DC as well.

**LOU:** *I know you've done the SANDMAN MYSTERY THEATRE recently. Are you going to be doing anything between now and the time of the debut of the DC series?*

**ALEX:** Well, there will be a lot of product that I've done over the past year that nobody's ever seen that will be printed in that time. There's four posters that will be coming out through Marvel, one of which I know will be coming out before the end of this year. That's a FANTASTIC FOUR #1 cover recreation. The second will be an X-MEN #1 cover recreation, and then AMAZING FANTASY #15 recreation, which I'd done a while ago and which was printed on the cover of HERO ILLUSTRATED. That'll be released as a poster. And then this five-part illustration that I've done for the hardcover will also be used as a door-sized poster through Marvel. All of these things are probably not coming out at the end of this year. Then I've done another two covers for WIZARD, both of which were triple gatefolds and featured classic Marvel heroes and villains. And the DC poster, which I don't know when it's coming out. It was supposed to be out before the end of the year.

**LOU:** *I've seen an ad for it.*

**ALEX:** And there's all these various covers that I've done, like the one for PRIME, stuff like that, which still haven't been printed yet. So it's going to seem like I'm still around doing stuff. But it'll just be all this stuff that I did a while ago that they never got around to printing.

**LOU:** *But it'll still be there, keeping your profile up.*

**ALEX:** I don't know how quickly they'll be getting this sequel to MARVELS out. But I think that as soon as that one is out there, it's gonna knock a lot of people's socks off. And kids are gonna be buying it up in droves, and stores will be ordering really high on it, much higher than they did on my series —

**LOU:** *Oh, I don't know about that.*

**ALEX:** Well, they will, because they'll expect they'll be able to sell it as well as they did with mine.

**LOU:** *You might be right on that.*

**ALEX:** Because now they won't have the same negative response they had to it the first time, thinking, “Oh, this isn't gonna sell; let's order five copies of this damn thing.” That's why Marvel's putting out so many damn collected versions of the thing now, because they feel like they were cheated out of their initial money the first time around. So they're putting out every conceivable collection of it possible.

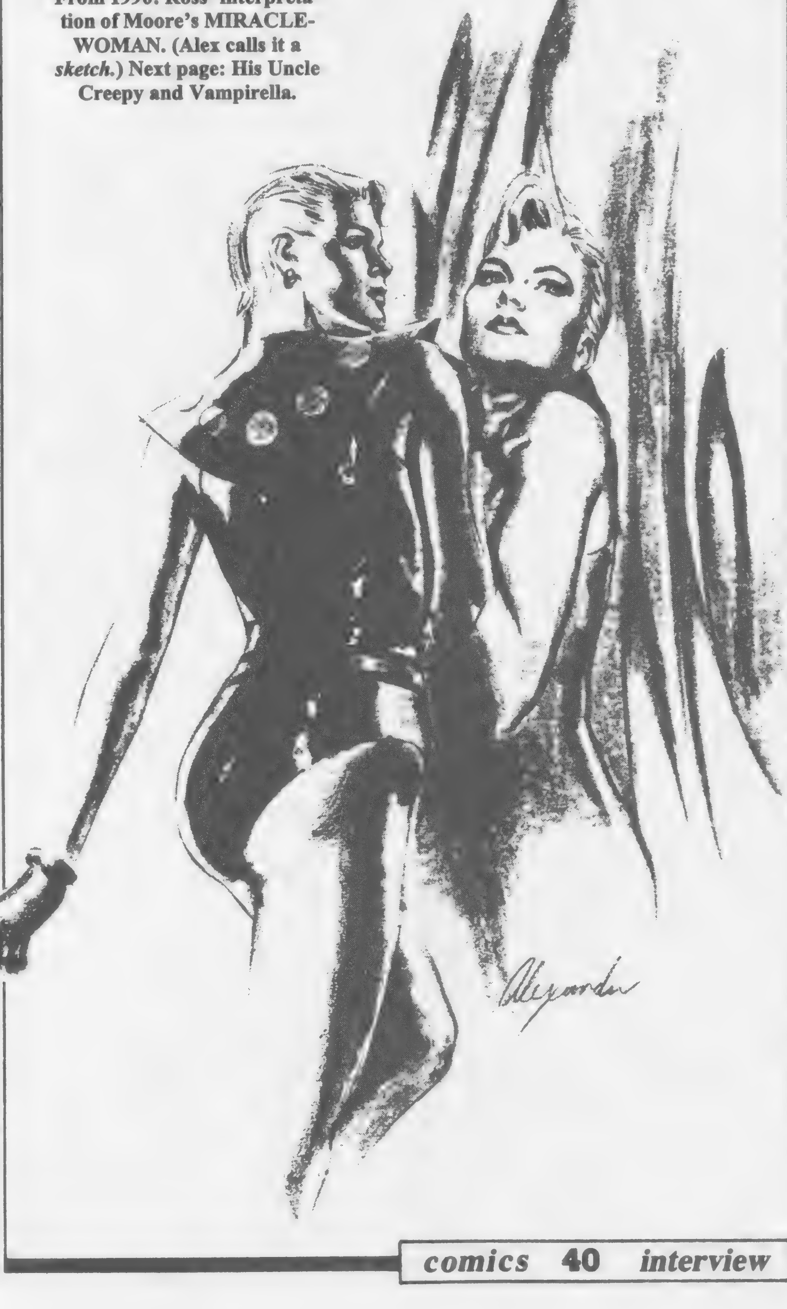
**LOU:** *But at least everybody will now get a chance to enjoy it that didn't get a chance to see it the first time around.*

**ALEX:** Yeah.

**LOU:** *Well, in wrapping this up, Alex, I'm certainly glad that I'll be seeing your stuff from now unto KINGDOM COME, and somewhat after that. Anything you want to leave us with, like what's been the most enjoyable part of it so far?*

**ALEX:** More than anything else, it has not been the conventions or the acclaim or anything like that. None of the response to the thing has been the most enjoyable part of it. The most enjoyable part is getting it accomplished and doing the work, and being allowed to do work that I feel proud of. I was every bit as artistically inspired about working on MARVELS as any artist could ever be with any painting that they created completely by themselves. I feel very much the same about this DC project, and I owe that to the success and readership of MARVELS that it was actually approved by DC. I'm getting a big . . . what's a good phrase for

**From 1990: Ross' interpretation of Moore's MIRACLEWOMAN. (Alex calls it a *sketch*.) Next page: His Uncle Creepy and Vampirella.**



MIRACLEWOMAN® Eclipse Enterprises Inc. and Alan Moore as any artist with a painting they created."

this here?

**LOU:** *Psychic high?*

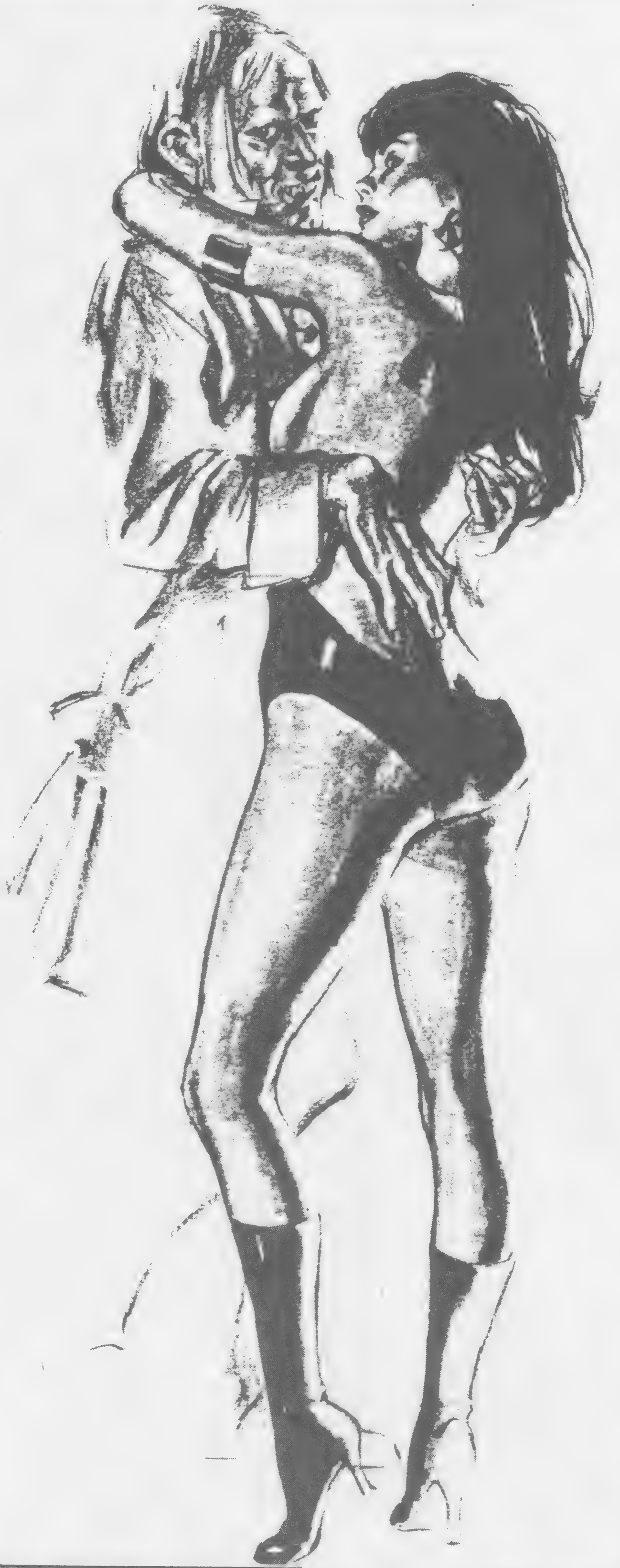
**ALEX:** Psychic high! Very rarely something I would say, but *(Laughter)* let's say I just get a big jones off of working in this medium, and working on the particular projects that I've helped conceive. And that's what's keeping me going. It's great, what response I've gotten beyond that. Obviously, I know it's going to affect me if I get really poor response or something, because I'm like anybody else. If people hate something you did, you're gonna feel bad. I'm sure I'll go through some point where I'll be really miffed that everybody's following **Tristan Schane** around, and no longer parking at my doorstep. *(Laughter.)* But I think that'll come and go, because I can foresee it now. Ultimately, I can see myself continuing to be very satisfied completely based on the work I'm able to do, the satisfaction just from that.

**LOU:** *What are you looking forward to depicting most in KINGDOM COME?*

**ALEX:** Presenting the DC classic superstars as older men and women. Presenting them around the ages that they really are. Like, Superman is around 50 years old in terms of real history, so I'm getting to draw him as a man of about that age. For some reason, in doing MARVELS, when I was doing the main character, I just found a real love for doing people of a much older generation, simply because you never see that in comics. Everybody is young. Every Image book, and I'm sorry if I'm knocking the Image guys — because I shouldn't be knocking anybody. But it goes the same for Marvel or DC, in every new character they come up with. It's always appealing to the young people. It's always like, "Young people are not going to get into a character unless it's close to their age group." If they don't look like they're within, say, that 18-to-30 age group. And I like the aspect of people who have been around for a long time. I like wrinkles. I like folds of skin. I like people who have the weight of age on them. And that's going to be a real joy to do, to do an older Superman. A much older Batman. Just like **Frank Miller;** he got a terrific rush from doing this 50-year-old Batman in DARK KNIGHT, and I think I'm gonna have the same feeling.

**LOU:** *Do you have a pet peeve about comics?*

**ALEX:** Ultimately I could reiterate what this series is all about. Which is that people in the companies, people in the buying public, people at the stores, feel that the only marketable item at this



VAMPIRELLA & UNCLE CREEPY ® Harris Publications, Inc.

# “Most people didn’t learn based on Kirby, but a guy

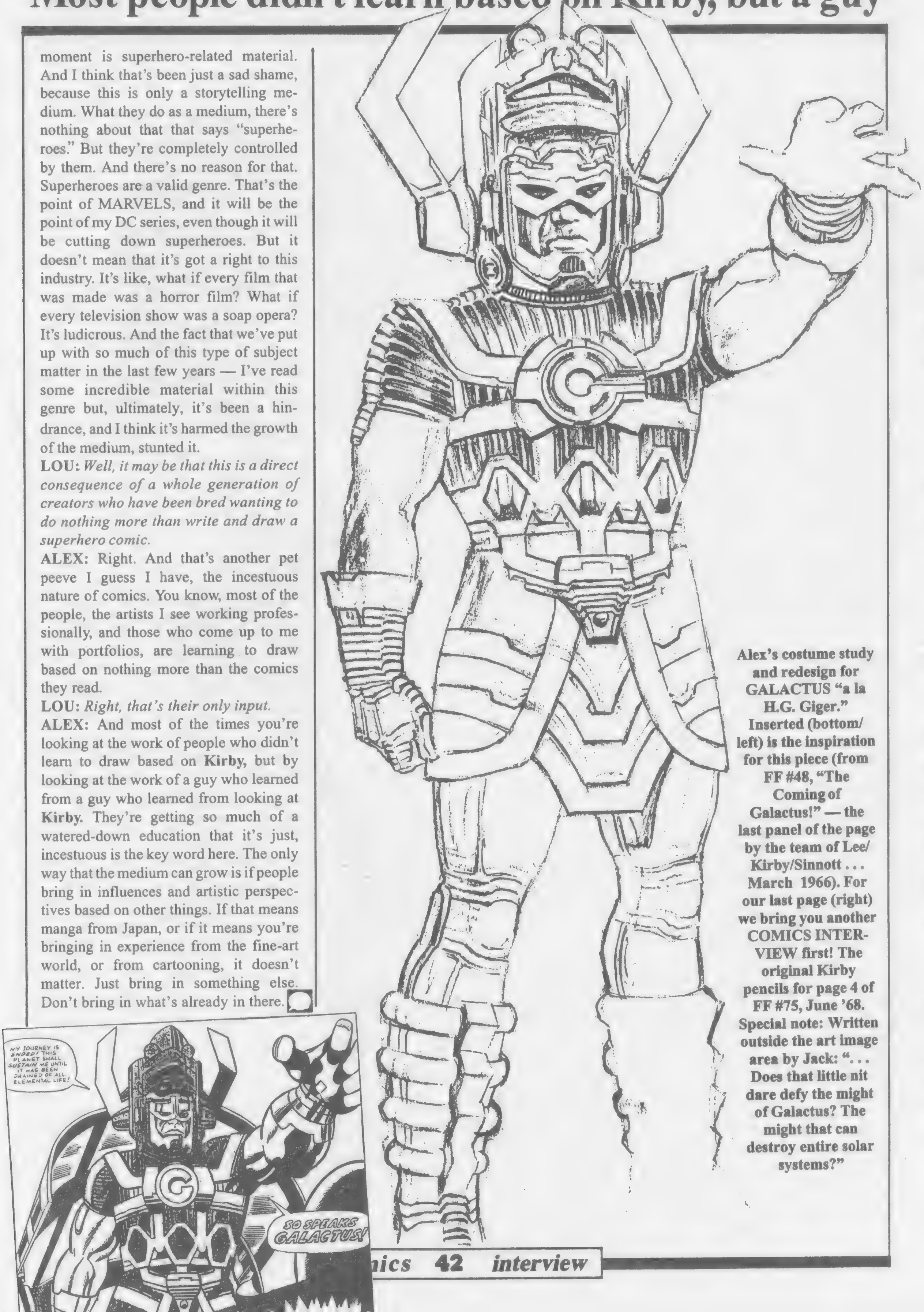
moment is superhero-related material. And I think that’s been just a sad shame, because this is only a storytelling medium. What they do as a medium, there’s nothing about that that says “superheroes.” But they’re completely controlled by them. And there’s no reason for that. Superheroes are a valid genre. That’s the point of MARVELS, and it will be the point of my DC series, even though it will be cutting down superheroes. But it doesn’t mean that it’s got a right to this industry. It’s like, what if every film that was made was a horror film? What if every television show was a soap opera? It’s ludicrous. And the fact that we’ve put up with so much of this type of subject matter in the last few years — I’ve read some incredible material within this genre but, ultimately, it’s been a hindrance, and I think it’s harmed the growth of the medium, stunted it.

**LOU:** *Well, it may be that this is a direct consequence of a whole generation of creators who have been bred wanting to do nothing more than write and draw a superhero comic.*

**ALEX:** Right. And that’s another pet peeve I guess I have, the incestuous nature of comics. You know, most of the people, the artists I see working professionally, and those who come up to me with portfolios, are learning to draw based on nothing more than the comics they read.

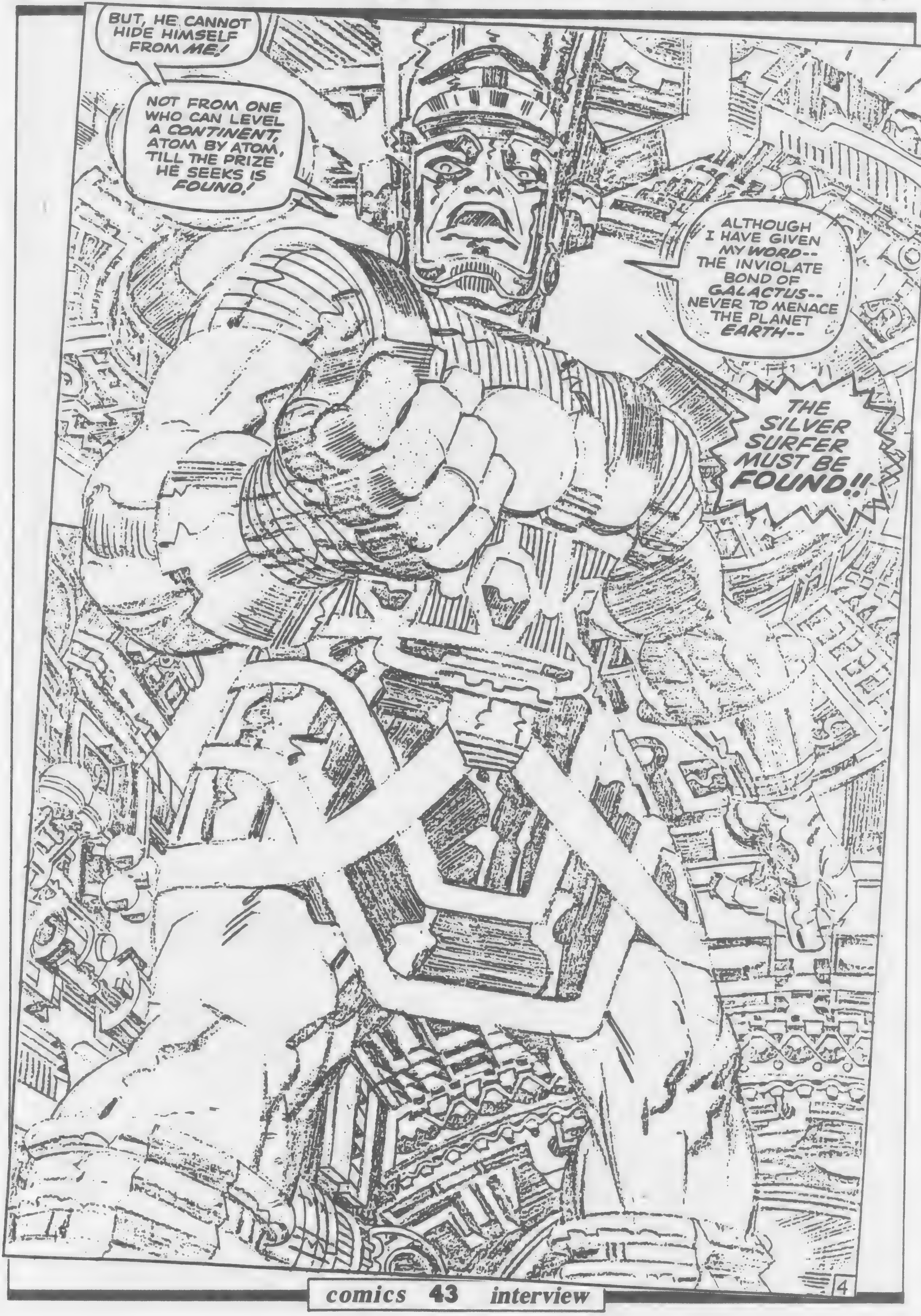
**LOU:** *Right, that’s their only input.*

**ALEX:** And most of the times you’re looking at the work of people who didn’t learn to draw based on **Kirby**, but by looking at the work of a guy who learned from a guy who learned from looking at **Kirby**. They’re getting so much of a watered-down education that it’s just, incestuous is the key word here. The only way that the medium can grow is if people bring in influences and artistic perspectives based on other things. If that means manga from Japan, or if it means you’re bringing in experience from the fine-art world, or from cartooning, it doesn’t matter. Just bring in something else. Don’t bring in what’s already in there.


MY JOURNEY IS ENDED! THIS PLANET SHALL SUSTAIN ME UNTIL IT HAS BEEN DRAINED OF ALL ELEMENTAL LIFE!
SO SPEAKS GALACTUS!

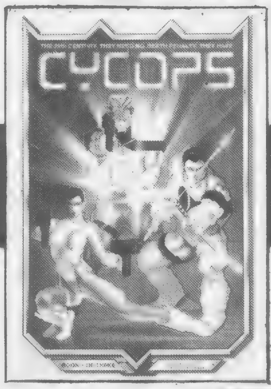
**Alex’s costume study and redesign for GALACTUS “a la H.G. Giger.” Inserted (bottom/left) is the inspiration for this piece (from FF #48, “The Coming of Galactus!” — the last panel of the page by the team of Lee/Kirby/Sinnott . . . March 1966). For our last page (right) we bring you another COMICS INTERVIEW first! The original Kirby pencils for page 4 of FF #75, June ’68. Special note: Written outside the art image area by Jack: “. . . Does that little nit dare defy the might of Galactus? The might that can destroy entire solar systems?”**

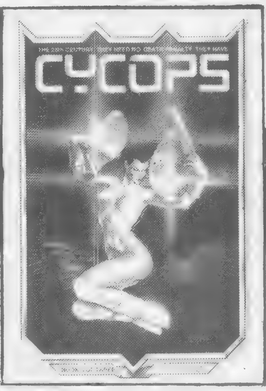
# who learned from a guy who learned from Kirby.'


BUT, HE CANNOT HIDE HIMSELF FROM *ME!*
NOT FROM ONE WHO CAN LEVEL A *CONTINENT,* ATOM BY ATOM, TILL THE PRIZE HE SEEKS IS *FOUND!*
ALTHOUGH I HAVE GIVEN MY *WORD*-- THE INVIOLATE BOND OF *GALACTUS*-- NEVER TO MENACE THE PLANET *EARTH*--
THE SILVER SURFER MUST BE *FOUND!!*
4

THE 25th CENTURY. THEY NEED NO DEATH PENALTY. THEY HAVE

CYCOPS™





THEY ARE MORE THAN HUMAN.

HE IS LESS.

WHEN HE COMES FOR THEM, NOTHING WILL EVER BE THE SAME!

*CYCOPS* — by Julie Woodcock & Brian Stelfreeze

**CYCOPS ALBUM**
**SOFTCOVER EDITION**

Collects all three issues of the hot mini-series into one complete story — with extra art and background info —

**$8.95** (+ $1.50 Postage)

**CYCOPS ALBUM**
Signed & Numbered Limited Edition HARDCOVER

New end papers & all 3 original cover paintings!

**$24.95**
(+ $1.50 Postage)

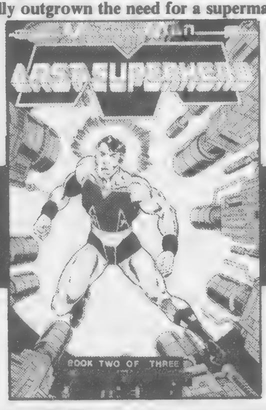
"The writing is great..." --STAN LEE

LAST SUPERHERO

MAGNA-MAN: THE LAST SUPERHERO Mini-Series Nos. 1-3 ..... COMPLETE SET: $6.00 Postpaid

Today, some say there are too many superheroes. Imagine a tomorrow in which mankind has come of age, and only one superhero — the original superhero — survives! Has man finally outgrown the need for a superman? This is the story of The Last Superhero.

Magna-Man
THE
LAST SUPERHERO


LAST SUPERHERO
BOOK TWO OF THREE

Magna-Man
LAST SUPERHERO
BOOK THREE OF THREE

FICTIONEER BOOKS LTD., 234 FIFTH AVE SUITE 301, NEW YORK, NY 10001

# LAST WORD

*Comics Interview 234 Fifth Ave. Suite 301 New York, NY 10001*

### BOB RITA REMEMBERED

Dear David:

**Bob Rita** died on the third of February, 1995, of a heart attack. He was 53. Most comic-book collectors probably have never heard of **Bob Rita.** That is a shame and a travesty.

Many of you have heard of ZAP COMICS, ARCADE, **Robert Crumb, Bill Griffith,** Zippy, **Gilbert Shelton, Spain, Robert Williams,** FEDS 'N' HEADS, THE FREAK BROTHERS, **Vaughn Bodé,** WONDER WARTHOG, **Kim Deitch, Rick Griffin,** TALES FROM THE TUBE, **S. Clay Wilson, Victor Moscoso, Greg Irons** . . .

What makes all of the above, and so many more, part of a common denominator is that **Bob Rita,** an owner of the Print Mint, published all of those people and comic books. Most for the first time. But you don't find any of these books in the so-called "bible" of information for comic-book collectors called OVERSTREET. WIZARD is even less help. Most collectors of today know nothing of comic-book wars that happened so long ago. The Print Mint was the first comic-book company to begin selling directly to stores on a national basis. That is a fact. I do not count fanzine types that printed at most a couple thousand copies. The Print Mint's initial print runs for all their books ran from 20,000 to 100,000 an issue depending on what it was. Numbers that many of today's publishers would be highly envious to attain.

Between 1968 and 1975, the Print Mint sold well over 5,000,000 comic books. They paid royalties to each and every one who created for them. A percentage of the cover price. Every book was paid for. All their books were creator-owned. If it sold well, they reprinted it . . . again and again. And continued to pay royalties on each succeeding print run. If the artist didn't like the deal, he/she was free to seek greener pastures. For many years, those pastures were very green at the Print Mint.

It may seem an anachronism these days, but they also did it all without having a bunch of lawyers involved. ZAP COMICS set a precedent for the Print Mint. It was all done with a handshake. Many times, the Print Mint, after getting on its feet, advanced an artist against projected royalties so that person could work on a book to get it done. The deal, according to the **Ritas,** was simply: "The Print Mint promises to pay 'X' dollars for the books printed. The artist promises to deliver the artwork on time." The feeling was "You don't need a contract unless you want to get out of a promise later on down the road."

The annals of comic-book history and lore have seemingly passed **Bob Rita** by and what the Print Mint accomplished back when many of today's so-called "super stars" of comics were barely in or just out of diapers, if they had been born yet at all.

At the time of his passing, The Print Mint is still in operation where it always has been at 830 Folger Ave., Berkeley, California. (The phone is 510-548-1339). His wife of many years, **Peggy Rita,** still runs their family-owned enterprise, but they don't do comic books anymore. They haven't for over a decade. Such is the fickleness of this business. Their efforts have been almost completely marginalized by so-called "experts" who think they know something about the evolution and history of the comics business in this country.

Bob was from Hawaii originally. He settled in the Bay Area during a time of social unrest in this country called "the '60s." He got involved in many of the movements of the time including the plight of the farm workers, the grape strikes, the anti-war movement.

The Print Mint helped virtually every other young comic-book company and alternative comics creator of the time get started. That is an undisputable fact of life.

**Gilbert Shelton** related to me the story of how he printed 3,000 copies of FEDS 'N' HEADS, his first self-published book. He sold a few locally in Austin, Texas, and then loaded the rest in the trunk of his car. He headed for California, to catch "the scene" that was by then in full bloom. It was The Summer of Love, 1967. You were supposed to wear flowers in your hair that summer. Gilbert was bringing his pride and joy to the City by the Bay to catch the spirit . . . and maybe make a couple dollars for gas and food. Cartoonists from all over the country were converging on San Francisco and Berkeley. So were hundreds of thousands of other disenfranchised young people of the USofA. Americans by the thousands were told they had to go kill in Vietnam. Many thought that was morally wrong. History has borne that thought out as a simple truth.

Well, the trunk leaked like a sieve. Many of the copies were destroyed . . . paper maché bricks is what Gilbert mostly was left with. The Print Mint stepped in and published the very next edition and every subsequent edition thereafter. Even after several of Gilbert's friends talked Gilbert into starting The Rip Off Press, Gilbert made a statement that he still had faith in the people of the Print Mint. He said so ever so subtlely. He never pulled that comic from them. If the Print Mint hadn't been there, there probably would have never been a Rip Off Press. FEDS 'N' HEADS stayed with the Print Mint until well after the Print Mint got out of comics publishing in 1978.

Last Gasp's first book, SLOW DEATH, was first distributed by the Print Mint. It gave them a toe-hold in the marketplace. **Denis Kitchen,** after first self-publishing his moribund MOM'S HOMEMADE COMICS, saw the Print Mint take on his book also in the early days as did **Jay Lynch** and **Skip Williamson** with their BIJOU FUNNIES out of Chicago. **Mike Friedrich's** STAR*REACH saw distribution through the Print Mint, as did **Jack Katz's** FIRST KINGDOM which I caused to first get published. FANTASY QUARTERLY, which contains the first ELFQUEST story by **Wendy Pini,** passed through their doors with the Print Mint as a major buyer. There are so many more that one loses track. Hundreds of them. Everybody who came out with a comic book in the 1970s contacted the Print Mint to help distribute their books. The Print Mint even had its version of SHOWCASE, called YELLOW DOG, which ran to 25 issues. The Print Mint jump-started many a career in this field.

They stayed in distribution for a few years after that, then market forces started that passed the Print Mint by. The New York publishers started creating what we now call "The Direct Market." The **Ritas** were still recovering from ARCADE. What also happeend is **Bob Rita** snapped part of his spinal cord body surfing at a beach in his native Hawaii. He spent several years willing himself to a complete recovery after a doctor wrote him off as never being able to walk again. That slowed them down just a little.

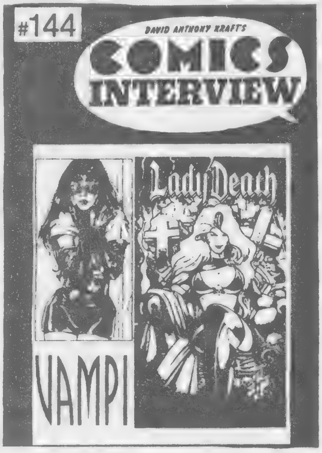
I say the true origins of the "Direct Market" started in early 1968 in Berkeley, California, when **Moe Moskowitz** (of the world-famous four-storey Moe's Books) loaned the Print Mint $10,000 to publish ZAP COMICS #2. The copies were shipped all over the country. They paid that money back and used the left-over proceeds (after the artists were paid) to come out with #3, reprint #1 and #2. A new era in comics was born.

Every other early comix publisher owes the Print Mint for part and/or all of its existence: Rip Off Press, Kitchen Sink (Krupp Comix Works back in the old days), Last Gasp, Company & Sons and so many more. The Print Mint created a naitonal distribution system that everybody else plugged into. And I mean everybody. The Print Mint was there first. They built it up from first distributing posters that were all the rage in the late 1960s. The posters and music are what originally drew so many creative people into coming to the Bay Area.

Chances are if the Print Mint hadn't been there to do what they did, the direct sales market as we know it today might not exist. After all, if **Phil Seuling** hadn't been busted for selling ZAP COMICS at one of his legendary Comicons in the early 1970s, maybe he wouldn't have slot his high-school teaching job and would never have approached DC, Marvel, Warren, etc. into selling their comics into the distribution system pioneered by the Print Mint. But that is just one more "what if..." story among many.

**Bob Rita** was my friend. I knew him through my countless visits to the Print Mint World Headquarters. He always had a gruff smile for me as I walked in through the doors. I bought comics from the Print Mint for over twenty years.

**Bud Plant** got his start hustling Print Mint undergrounds (we call them independents these days) at early comic-book conventions in Houston, New York, Dallas, Oklahoma City (Multicon, another fabled comicon) and so many more. Usually he sold out whatever he brought. The public's appetite was voracious for them.



From the concept of ARCADE COMICS came RAW from the mind of **Art Spiegelman** and later on **Robert Crumb's** WEIRDO. Artie and **Bill Griffith** were the editors of ARCADE. To me, RAW was always just an over-sized ARCADE. The earlier mag was simply just too far ahead of its time. It went seven quarterly issues and ultimately broke the bank of the Print Mint. Right before the dawn of the new era of hundreds upon hundreds of comic-book stores dotted all over the land. Bob's widow, Peggy, still has copies of some of the issues for sale as well as having a stash of other cool, rare out-of-print gems from a bygone era.

The last book the **Ritas** came out with was aptly named LEMME OUTA HERE! It saw light in 1978 when the comics market was going through one of its periodic slumps. It contained stories by **Robert Crumb, Aline Kominsky, Bill Griffith, Justin Green, Kim Deitch, Mark Beyer, Mary Kay Brown, Robert Armstrong** with editing by **Diane Noomin.** Its theme was "Growing Up in the American Dream." It came to grips with living in suburbia. It is still a delightful read.

I hope you know just a little bit more of what **Bob Rita** did in and for the wonderful world of comics. There isn't space enough to go into **Bob Rita,** the man, who loved his family, especially his grandson, whom he was constantly with at work, having a zest for life that I admired greatly. I shall miss him. So should you.

Robert Beerbohm
COMIC BOOK STORE WARS
P.O. Box 507
Fremont, NB 68025

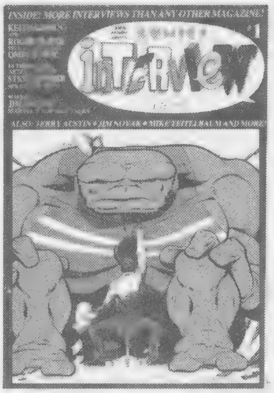
INTERVIEW welcomes your thoughts and comments in the Last Word. Send your correspondence to: DAK, COMICS INTERVIEW, 234 Fifth Ave., Suite 301, New York, NY 10001, or fax your letter to (706) 782-6625. Please include your name and address.

INTERVIEW reserves the right to edit letters for length and clarity.

MORGAN
PUBLISHING, INC.
Since 1923
Making heroic strides in quality and service for the printing industry for over 60 years.
701-352-0640

BACK ISSUES

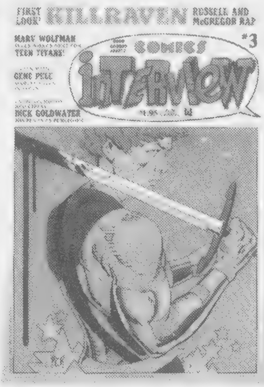
# Order any 3 for $10 — or any 5 for $15.


INSIDE! MORE INTERVIEWS THAN ANY OTHER MAGAZINE!
COMICS interview
#1
ALSO: TERRY AUSTIN • JIM NOVAK • MIKE TEITELBAUM AND MORE!

**#1-$5.00** **Keith Giffen** on the making of THE OMEGA MEN — **Steve Gerber** speaks out on comics — X-MEN inker **Terry Austin** talks — Marvel's top man, **Jim Galton,** tells all — and much more in this premiere issue!

FIRST LOOK! MILLER'S RONIN A FRANK INTERVIEW
COMICS interview

**#2-$5.00** **Miller** raps about RONIN — **Mark Evanier** shares secrets of **Kirby's** NEW GODS — **Steve Gerber** asks **Will Meugniot** about DNAGENTS — **Gene Simmons** of KISS on comics — more! Cover by **Frank Miller.**


FIRST LOOK! KILLRAVEN RUSSELL AND McGREGOR RAP
MARV WOLFMAN
TEEN TITANS!
COMICS interview
#3

**#3** COUNTS AS FIVE **Don McGregor** & **Craig Russell** on KILLRAVEN — Origins of NEW TEEN TITANS told by **Marv Wolfman** — **Howard Chaykin** on AMERICAN FLAGG — French comics by **Neal Adams** — Cover by **Russell.**

COMICS interview
#4

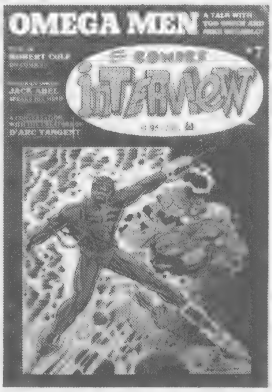
**#4** COUNTS AS FIVE **Starlin** speaks about **WARLOCK, CAPTAIN MARVEL & DREADSTAR — DC's Dick Giordano**, part 1 — from **Foster** to **Frazetta**, the last **Roy G. Krenkel** interview — Cover by **Starlin.**

ELFQUEST
interview

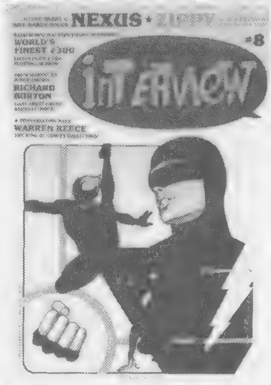
**#5-$5.00** **Wendy** & **Richard Pini** — inside ELFQUEST, part 1 — **Stan Lee**, straight from the shoulder — DC's **Dick Giordano** part 2 — Origins of COMICO. Cover by **Wendy Pini.**

FIRST LOOK! JLA-AVENGERS!
BERKE BREATHED
JOHN WORKMAN
COMICS interview
#6

**#6** COUNTS AS 3 **George Perez** & **Roy Thomas** tell all about JLA/AVENGERS feud — inside ELFQUEST, part 2 — **Berke Breathed** blabs about BLOOM COUNTY — more! Awesome cover by **Perez!**


OMEGA MEN
ROBERT CULP
JACK ABEL
D'ARC TANGENT
COMICS interview
#7

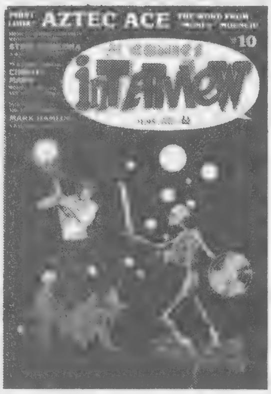
**#7-$5.00** Artist **Tod Smith** — inker **Mike DeCarlo**, too — D'ARC TANGENT — TV star **Robert Culp** talks about comics — Marvel artist **Jack Abel** OMEGA MEN cover by **Smith & DeCarlo!**


NEXUS • ZIPPY
WORLD'S FINEST #300
RICHARD BURTON
WARREN REECE
interview
#8

**#8-$5.00** **Mike Baron** and **Steve Grant** discuss NEXUS, WHISPER and BADGER — **Bill Griffith** talks about ZIPPY THE PINHEAD — **Richard Burton** on British comics — plus more! Cover by **Steve Rude.**

SIMONSON'S THOR!
COMICS interview
#9
GOD-SIZE ISSUE!

**#9** COUNTS AS FIVE GOD-SIZE ISSUE **Walt Simonson**, the man and his art — grand master **Joe Kubert** gabs — A walk down memory lane with comics giant **Gardner Fox** — much, much more!! THOR cover by **Simonson.**


FIRST LOOK! AZTEC ACE
COMICS interview
#10

**#10-$5.00** **Doug Moench** on his SF series — from **Starlin** to STAR WARS, a wacky interview with **Steve Leialoha** — **Christy Marx** on women, sex and RED SONJA — more! ACE cover by **Hernandez & Yeates.**

MORE PAGES! MORE INTERVIEWS! MORE FUN!
X-MEN!
COMICS interview

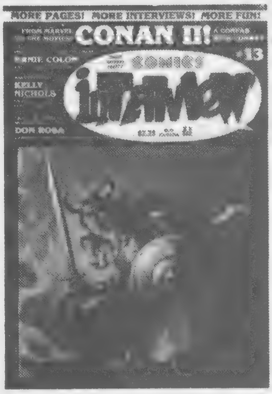
**#11** SOLD OUT **John Romita, Jr.** talks about Marvel from IRON MAN to X-MEN — **Doug Moench** (part two) on his stormy career and the state of comics — inside Pacific Comics — more! X-MEN cover by **Romita!**

MORE PAGES! MORE INTERVIEWS! MORE FUN!
GARCIA LOPEZ
COMICS interview

**#12-$5.00** DC artist **Jose Luis Garcia Lopez** (TEEN TITANS, ATARI FORCE) — EC artist **Jack Davis** — TV's **Mr. Rogers** — star scripter **Alan Moore** talks about superheroes — **Louise Simonson** — more!

**Send to: Fictioneer Books Ltd 234 Fifth Avenue Suite 301**
**New York, NY 10001**

# Order any 3 for $10 — or any 5 for $15.


MORE PAGES! MORE INTERVIEWS! MORE FUN!
CONAN II!
COMICS INTERVIEW
#13
KELLY NICHOLS
DON ROSA

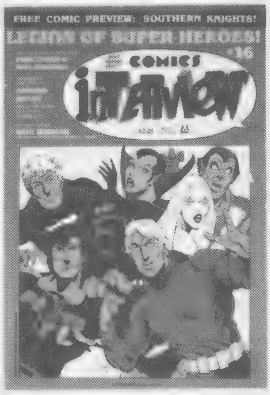
**#13-$5.00** **Gerry Conway & Roy Thomas** sound off on scripting movies (Conan, Fire & Ice) and comics — a two-fisted talk with outspoken artist **Ernie Colon** — porn star **Kelly Nichols** — **Don Rosa** — more!

SECRET WARS!
COMICS INTERVIEW
#14
GARY GROTH & KEN THOMPSON
MATT WAGNER
STEVE ENGLEHART

**#14-$5.00** **Jim Shooter** talks about SECRET WARS! **Gary Groth** of COMICS JOURNAL! Scripter **Steve Englehart** sounds off on SILVER SURFER and other surprises! SECRET WARS cover by **Mike Zeck!**

MORE PAGES! MORE INTERVIEWS! MORE FUN!
GRIMJACK!
COMICS INTERVIEW
#15

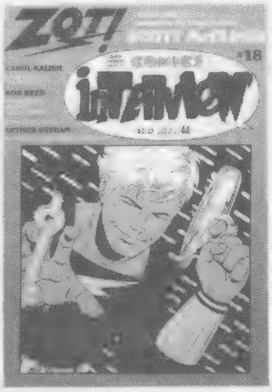
**#15-$5.00** Co-creators **John Ostrander & Tim Truman** on GRIMJACK! VOID INDIGO artist **Val Mayerik! Richard Pini & Colleen Doran** on A DISTANT SOIL! Great cover by **Truman!**


FREE COMIC PREVIEW: SOUTHERN KNIGHTS!
LEGION OF SUPER HEROES!
COMICS INTERVIEW
#16

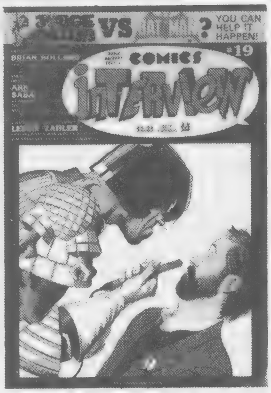
**#16-$5.00** THE LEGION OF SUPER-HEROES! Writer — and DC Vice President — **Paul Levitz**, and artist **Dan Jurgens** — DOOM PATROL creator & original X-MEN writer **Arnold Drake** rattles skeletons at DC!

ELEMENTALS!
BILL WILLINGHAM
GAYLORD DUBOIS
JERRY GRANDENETTI
COMICS INTERVIEW
#17

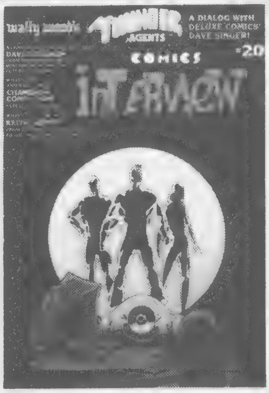
**#17** COUNTS AS FIVE THE ELEMENTALS! Creator **Bill Willingham** talks about this super-group! **Jerry Grandenetti** his years with **Will Eisner!** — Golden Age great **Gaylord DuBois**. Cover by **Bill Willingham**


ZOT!
COMICS INTERVIEW
#18
CAROL KALISH
ROD REED
ARTHUR SUYDAM

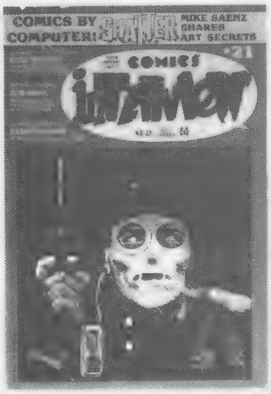
**#18-$5.00** ZOT! writer/artist **Scott McCloud!** A rap with original CAPTAIN MARVEL writer & Golden Age great **Rod Reed** — HEAVY METAL artist **Arthur Suydam** — Marvel's **Carol Kalish!**


VS
?
YOU CAN HELP IT HAPPEN!
COMICS INTERVIEW
#19

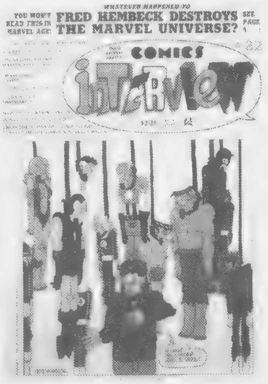
**#19-$5.00** British artist **Brian Bolland** breaks the silence about the secret BATMAN VERSUS JUDGE DREDD project he and **Alan Moore** have been working on! COMIC BUYERS GUIDE's **Don & Maggie**·


AGENTS
A DIALOG WITH DELUXE COMICS' DAVE SINGER!
COMICS INTERVIEW
#20

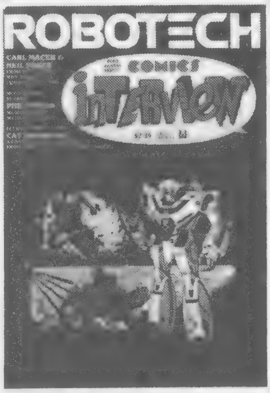
**#20-$5.00** AMBUSH BUG alumnus **Keith Giffen** and X-MEN artist **Dave Cockrum** — publisher **Dave Singer** about the T.H.U.N.D.E.R. AGENTS — news of the NIGHTCRAWLER mini-series


COMICS BY COMPUTER!
SHATTER
MIKE SAENZ SHARES ART SECRETS
COMICS INTERVIEW
#21

**#21-$5.00** SHATTER was created completely on computer — artist **Michael Saenz** tells how you can do computer comics! **Kelley Jones** — on Marvel's MICRONAUTS! **Rick Hoberg** about drawing THE BATMAN!


WHATEVER HAPPENED TO
YOU WON'T READ THIS IN MARVEL AGE
FRED HEMBECK DESTROYS THE MARVEL UNIVERSE?
SEE PAGE
COMICS INTERVIEW
#22

**#22-$5.00** Marvel Destroys the **Fred Hembeck** Universe. . . er. . . something like that — Marvel artist **Tom Yeates** talks about TIMESPIRITS — and celebrated British writer **Ramsey Campbell** on comics!


ROBOTECH
COMICS INTERVIEW

**#23-$5.00** The MYTH-ADVENTURES of fan favorite **Phil Foglio!** Artist **Neil Vokes** of Comico's ROBOTECH/MACROSS — inside story of Japanese comics, American style. Plus a conversation with **Cat Yronwode!**

THIS MAGAZINE MAY BE WORTH $100.
SEE PAGE
COMICS INTERVIEW
24

**#24-$5.00** **Sal Buscema** breaks his long silence to talk all about the early days at Marvel — Writer **Max Collins** and artist **Terry Beatty** talk about MS. TREE! DC's **Karen Berger** on SWAMP THING. **T. M. Maple**, too.

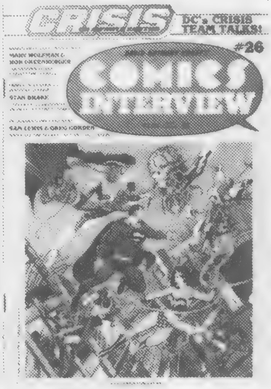
Send to: Fictioneer Books Ltd 234 Fifth Avenue Suite 301
New York, NY 10001

BACK ISSUES

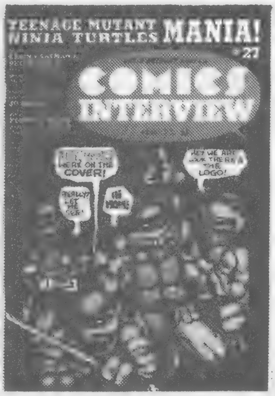
# Order any 3 for $10 — or any 5 for $15.

A TOTALLY AWESOME BOOK-LENGTH INTERVIEW WITH MARVEL'S
JOHN BYRNE!
#25
COMICS INTERVIEW

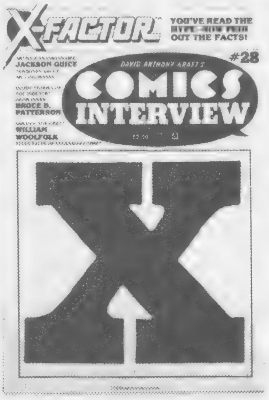
#25 COUNTS AS FIVE A totally awesome book-length interview with **John Byrne!** Collector's item bonus: 30 FULL PAGES OF previously unpublished FANTASTIC FOUR pencil art by **Byrne!**


CRISIS
DC's CRISIS TEAM TALKS!
#26
COMICS INTERVIEW

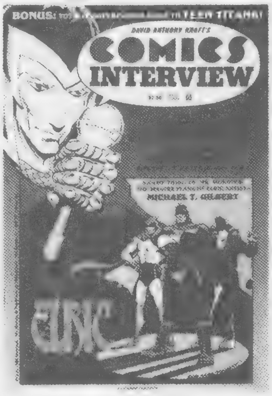
#26 COUNTS AS FIVE **Marv Wolfman:** CRISIS ON INFINITE EARTHS—syndicated artist **Stan Drake**—DC Heroes Role-Playing Game designers talk about DC secrets—**George Perez** CRISIS cover!


TEENAGE MUTANT NINJA TURTLES MANIA!
#27
COMICS INTERVIEW

#27-$5.00 TEENAGE MUTANT NINJA TURTLES' **Eastman & Laird—Stan Drake**, part 2—Marvel's **Jo Duffy** on STAR WARS—Marvel & First writer **Peter B Gillis**—original TURTLES cover!


X-FACTOR
YOU'VE READ THE HYPE—NOW FIND OUT THE FACTS!
#28
COMICS INTERVIEW
X

#28-$5.00 X-FACTOR & SOUTHERN KNIGHTS artist **Jackson (Butch) Guice** on Marvel's mutants—golden age great **Bill Woolfolk** on the glory days at DC—**Bruce Patterson** on CAMELOT 3000!


COMICS INTERVIEW
ELRIC

#29-$5.00 From MR. MONSTER to ELRIC with **Michael T. Gilbert**—inside the Marvel Bullpen with Grateful Dead head **Mike Higgins**—part 2 of **Bill Woolfolk's** shocking expose!

SPIDER-MAN
COMICS INTERVIEW

#30-$5.00 Marvel's **Peter David** on SPIDER-MAN—**Jan Strnad** on DALGODA—British HEAVY METAL artist **Angus McKie—Brent Anderson** tells why he turned down X-MEN!

DARK KNIGHT
COMICS INTERVIEW

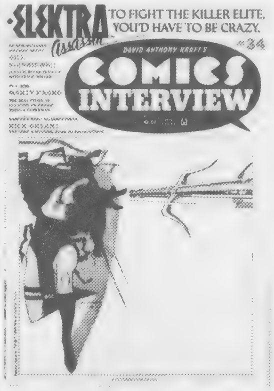
#31 COUNTS AS 3 **Frank Miller's** DARK KNIGHT—creators of the Original Batman: **Kane, Finger, Robinson, Roussos** having conflicting memories—TV's Robin, **Burt Ward—Miller** DARK KNIGHT cover!

#32
COMICS INTERVIEW

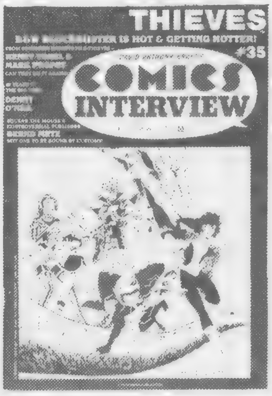
#32-$5.00 SWAMP THING artist **Stephen Bissette** and special portfolio—SF and Golden Age Green Lantern writer **Alfred Bester**—MARMADUKE's Brad Anderson—SWAMP THING cover!

JOHN LENNON • SPIELBERG • CHEECH & CHONG
PAUL POWER!
#33
COMICS INTERVIEW

#33-$5.00 **Alan Weiss** on STEEL-GRIP STARKEY, part 1—movie artist **Paul Power** on **Lennon, Spielberg, Cheech & Chong**—FANTASIA's forgotten forefather **Jules Engel**, animation artist!


ELEKTRA Assassin
TO FIGHT THE KILLER ELITE, YOU'D HAVE TO BE CRAZY.
#34
COMICS INTERVIEW

#34-$5.00 Artist **Bill Sienkiewicz** on **Miller's** ELEKTRA—SWAMP THING, SUPERMAN & TV writer **Marty Pasko—Rick Bryant** on ghosting X-MEN art—**Alan Weiss**, part 2—ELEKTRA cover!


THIEVES
#35
COMICS INTERVIEW

#35-$5.00 Writer/artist team **Henry Vogel & Mark Propst** on X-THIEVES and SOUTHERN KNIGHTS—**Denny O'Neill**, Marvel/DC writer/editor—Catalan publisher **Bernd Metz**—more!—THIEVES & KNIGHTS cover!

new universe
COMICS INTERVIEW

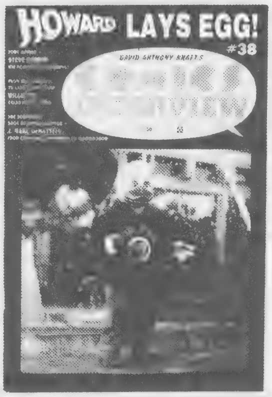
#36-$5.00 **Archie Goodwin** on Marvel's NEW UNIVERSE—DR. WHO & JUDGE DREDD writer **Pat Mills**—Americomics' publisher/artist **Bill Black**—Marvel artist **Joe Rubinstein**, part 1—more!

Send to: Fictioneer Books Ltd 234 Fifth Avenue Suite 301
New York, NY 10001

# Order any 3 for $10 — or any 5 for $15.

G.I. JOE
FREE PREVIEW: MICRA
COMICS INTERVIEW
#37

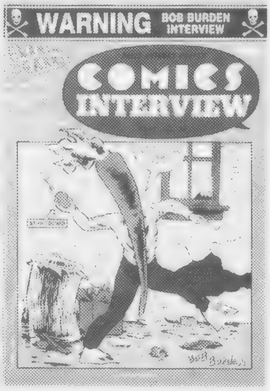
**#37-$5.00** G.I. JOE SPECIAL! Writer/editor **Larry Hama,** TV writers **Steve Gerber & Buzz Dixon** on the comics, syndicated TV shows, and the JOE movie—**Rubinstein**, part 2 — G.I. JOE cover!


HOWARD LAYS EGG!
#38
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

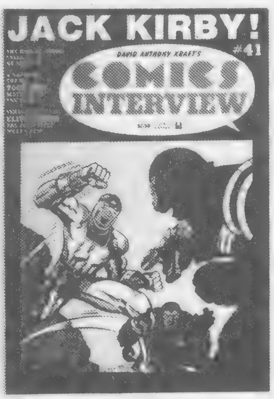
**#38-$5.00** Creator **Steve Gerber** & producer **Gloria Katz** on HOWARD THE DUCK movie—**Larry Hama,** part 2—BEANY & CECIL animation artist **Willie Ito**—writer **J. Marc DeMatteis** and more!

X-TRAVAGANZA
X-FACTOR ★ MR. X
#39
COMICS INTERVIEW
C'MON PROF— WHY THE CREATORS THIS TIME OF NIGHT?

**#39-$5.00** X-FACTOR writer & artist **Louise & Walt Simonson** —X-MEN editor **Ann Nocenti**—MR. X creator **Dean Motter**—ALPHA FLIGHT'S **Dave Ross** & WORDSMITH'S **Dave Darrigo—DeMatteis,** part 2!


WARNING
BOB BURDEN INTERVIEW
COMICS INTERVIEW
Bob Burden

**#40-$5.00** FLAMING CARROT'S crazed creator, Bob Burden, part 1—Vortex publisher **Bill Marks—Darrigo & Ross,** part 2—MOONSHADOW's **J. Marc DeMatteis,** part 3—CARROT cover!


JACK KIRBY!
#41
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

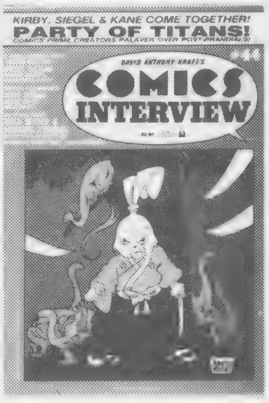
**#41-** COUNTS AS FIVE First (and last!) Look at Elite Comics—the King of comics calls 'em as he sees 'em: **Jack Kirby** on **Stan Lee** & Marvel—**Bob Burden** on FLAMING CARROT, part 2—**Kirby** cover!

Frazetta
#42
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

**#42** COUNTS AS FIVE Writer/editor **Steve Riggenberg** in a frank interview with **Frazetta,** legendary comics artist and fantasy painter, including rare photos, art and inside info—**Frazetta** cover!

SEX & VIOLENCE
IN COMICS: WHO'S TO BLAME?
#43
COMICS INTERVIEW
Will YOUR favorite comics be BANNED ?

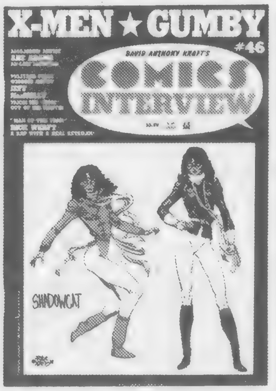
**#43-$5.00** Sex & Violence in Comics: censorship, discussed by **Frank Miller, John Byrne, Steve Bissette,** Carol Kalish, Rick Obadiah, Marvel's original founding attorney—more!


KIRBY, SIEGEL & KANE COME TOGETHER!
PARTY OF TITANS!
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

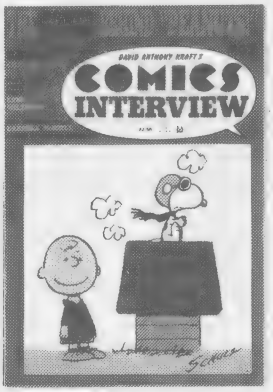
**#44-$5.00** Comics greats **Jerry Siegel, Jack Kirby & Bob Kane** party—TV stars & comics writers **Bill Mumy & Miguel Ferrer—Stan Sakai** on USAGI YOJIMBO—Harvey Comics' **Ken Selig**—more!

MOEBIUS AT MARVEL!
COMICS INTERVIEW

**#45-$5.00** **Moebius** at Marvel!—DC's **Richard Bruning & Bob Rozakis** on DARK KNIGHT & WATCHMEN, part 1—KATY KEENE's **Bill Woggon & Barb Rausch,** part 1—lots more—**Moebius** cover!


X-MEN ★ GUMBY
#46
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW
SHADOWCAT

**#46** COUNTS AS FIVE X-MEN & GUMBY artist **Art Adams** exclusive first interview—Pulitzer Prize-winning artist **Jeff MacNelly—Woggon & Rausch,** part 2—**Bruning & Rozakis,** part 2—**Art Adams** cover!


DAVID ANTHONY KRAFT'S
COMICS INTERVIEW
SCHULZ

**#47-** COUNTS AS 3 Rare behind-the-scenes interview with Charlie Brown & Snoopy creator **Charles Schulz**—TV animation artist **Darrell McNeil**—PLAYGIRL's **Lynn Williams**—plenty more!

WATCHMEN MOVIE!
#48
COMICS INTERVIEW

**#48** COUNTS AS TEN The world of THE WATCHMEN: **Alan Moore** bids farewell to comics—WATCHMEN unknown background from role-playing writers **Greenberg & Winninger**—more!—WATCHMEN cover by **Gibbons**!

Send to: Fictioneer Books Ltd 234 Fifth Avenue Suite 301
New York, NY 10001

BACK ISSUES

# Order any 3 for $10 — or any 5 for $15.

MICRA
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW
#49

**#49-$5.00** MICRA special issue — interviews with writer/letterer & husband/wife team **Lamar Waldron & Susan Barrows**, artist **Ted Boonthanakit** — Marvel's **Bob Hall** — MICRA cover!

PEREZ! SPECIAL EDITION
BIG 50 th
#50
COMICS INTERVIEW

**#50** COUNTS AS TEN A *truly* totally awesome book-length interview with **George Perez!** Candid photos — unprinted art — inside stories — from JLA/AVENGERS to TITANS to WONDER WOMAN! Plus: great cover!

GRENDEL ★ MAX HEADROOM
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW
PANDER BROS.

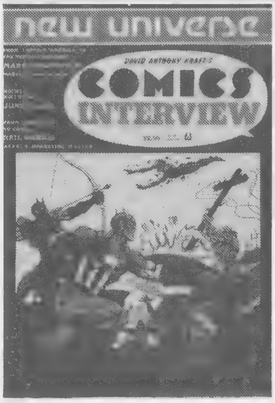
**#51-$5.00** The inside story, from GRENDEL to the ill-fated MAX HEADROOM comic — a special issue celebrating **Comico's** fifth anniversary — original **Pander Bros.** GRENDEL/MAX HEADROOM cover!

#52
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

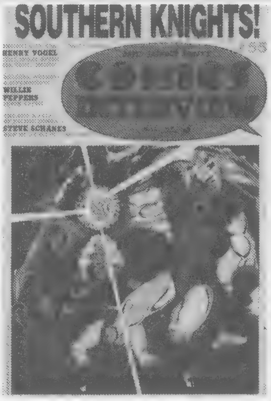
**#52-$5.00** LONE WOLF SPECIAL! **Frank Miller** interviews **Koike & Kojima**, speaks out on censorship! Conversations with the **First Comics** crew, including publisher **Rick Obadiah**. Original **Kojima** cover!

MARVEL'S THE 'NAM!
#53
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

**#53-$5.00** **Doug Murray** and **Wayne Vansant** talk about Marvel's THE 'NAM — **Bill Sienkiewicz** and others talk about REAL WAR STORIES and the *real* politics of war — original 'NAM cover by **Vansant!**


new universe
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

**#54-$5.00** Marvel writer & executive editor **Mark Gruenwald** — Blackthorne publisher **Steve Schanes**, part one — **June Foray**, the voice of Bullwinkle's Rocky — TV critic **Neal Gabler** on Superman — more!


SOUTHERN KNIGHTS!
#55
HENRY VOGEL
WILLIE PEPPERS
STEVE SCHANES
COMICS INTERVIEW

**#55-$5.00** Spotlight on SOUTHERN KNIGHTS writer **Henry Vogel** & artist **Willie Peppers** — Marvel's publicity machine **Saffel & Rutt** on secrets behind successes — **Steve Schanes**, part two — more!

EXCALIBUR
MARVEL'S MIRTHFUL MUTANT MAG!
#56
CHRIS CLAREMONT
JERRY ROBINSON
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

**#56-$5.00** Enter: EXCALIBUR! **Chris Claremont** tells why he didn't want to write WOLVERINE — vintage BATMAN artist **Jerry Robinson**, part one — a look inside TSR and DUNGEONS & DRAGONS — more!

AIRBOY
#57
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW
GREG STAFFORD

**#57** COUNTS AS FIVE AIRBOY'S **Chuck Dixon** on the secret exploits of WINNIE THE POOH, CONAN & more — BATMAN artist **Jerry Robinson**, part two — our first interview with a dead man inside the Marvel Bullpen!

X-MEN ON TV
#58
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

**#58-$5.00** X-MEN ON TV! — **Stan Lee, Larry Houston & Rick Hoberg** tell the inside story — **Jerry Robinson**, final part — Britons **McManus & McKenzie** on JUDGE DREDD — hot Storm cover art by **Will Meugniot!**

'OMAHA'
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW
#59

**#59- $5.00** **Waller & Worley** on the controversial cat dancer, OMAHA — Marvel and DC master artist **Gene Colan** — Belgium's **Alain Baran** on **Herge** & TINTIN — original OMAHA cover plus more!

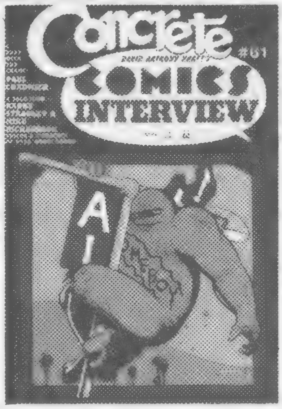
ELFQUEST
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

**#60-$5.00** **Wendy & Richard Pini** on the return of ELFQUEST! — TV writer of LASSIE, SUPERMAN, I SPY and more, **Jackson Gillis**, tells tales — Italian comics scene "X"-plored — plenty more to amaze & amuse!

**Send to: Fictioneer Books Ltd 234 Fifth Avenue Suite 301**
**New York, NY 10001**

BACK ISSUES

# Order any 3 for $10 — or any 5 for $15.


Concrete
#61
David Anthony Kraft's
COMICS INTERVIEW

**#61-$5.00** **Paul Chadwick**, creator of CONCRETE, spills secret origins of **Frank Miller**, more — Dark Horse publisher/editor on curse of BORIS THE BEAR — **Chadwick** portfolio & original CONCRETE cover!

#62
David Anthony Kraft's
COMICS INTERVIEW

**#62-$5.00** We take a look at WOLVERINE! Boss of the Bullpen **John Buscema** on drawing comics the Marvel way — living legend **Al Williamson** on life *before* fandom — **Buscema** WOLVERINE cover, more!

PUNISHER
David Anthony Kraft's
COMICS INTERVIEW
#63

**#63-$5.00** A peek at THE PUNISHER — and BADGER & NEXUS, plus DC's new BUTCHER, by writer **Mike Baron** — Marvel's **Carl Potts & Jim Lee** on THE PUNISHER — Dark Horse's **Chris Warner** — more!

THE SILVER SURFER
#64
David Anthony Kraft's
COMICS INTERVIEW

**#64-$5.00** Spotlight on the SILVER SURFER! Marvel's **Stan Lee** on the early days of Timely & surviving **Wertham** — France's **Moebius** on drawing comics the Marvel way — plus **Hero Comics** publisher, more!

ALAN MOORE DAVE GIBBONS
#65
David Anthony Kraft's
COMICS INTERVIEW
WATCHMEN

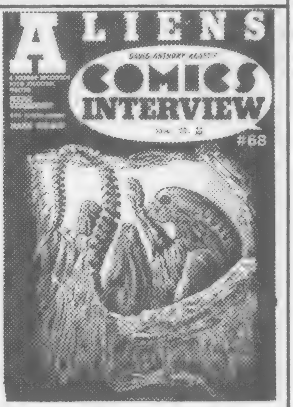
**#65** COUNTS AS 3 **Alan Moore** and **Dave Gibbons** in a mammoth look back at WATCHMEN, an exhaustive examination intended to clarify false conclusions & elucidate upon various insights & interpretations.

JUSTICE LEAGUE!
David Anthony Kraft's
COMICS INTERVIEW

**#66-** COUNTS AS 3 **Giffen & Helfer** on the psychology of Batman in a group & what makes the new JUSTICE LEAGUE tick — ex-editor **Roy Thomas** on **Stan Lee** & the early days of Marvel, part one — *lots* more!

#67
COMICS INTERVIEW

**#67-$5.00** DC's **Mike Gold** on defining The Batman through the decades, more, part one — CONAN in comics, **Roy Thomas**, part two — DUNGEONS & DRAGONS' **Ron Randall** — Marvel's super-heroine model, more!


ALIENS
David Anthony Kraft's
COMICS INTERVIEW
#68

**#68-$5.00** From Batman to Bugs Bunny, **Mike Gold**, part two — Dark Horse's ALIENS team talks — unpublished **Neal Adams** pencils in **Roy Thomas**, final part — original **Mark A. Nelson** ALIENS cover!

007
#69
David Anthony Kraft's
COMICS INTERVIEW

**#69-$5.00** Radio writer **Jim Lawrence** on the syndicated 007 strip — **Mike Grell** from WARLORD, GREEN ARROW & SABLE to JAMES BOND — a visit with **Dargaud** in France — original **Grell** Bond cover!

BATMAN THE MOVIE
#70
David Anthony Kraft's
COMICS INTERVIEW

**#70** COUNTS AS FIVE Screenwriter **Sam Hamm**, what got left out of his script — creator **Bob Kane** — **Steve Englehart** on killing Robin before the credits — vintage BATMAN artist **Dick Sprang** — lots of film photos & cover!

JOHN BYRNE
David Anthony Kraft's
COMICS INTERVIEW

**#71-$5.00** From X-MEN to ALPHA FLIGHT, from SUPERMAN to AVENGERS, from SHE-HULK to BATMAN and beyond — **John Byrne** has cut a wide swath through comics. A *big* interview! Original **Byrne** cover!

THE PUNISHER RETURNS!
David Anthony Kraft's
COMICS INTERVIEW
THE PUNISHER

**#72-$5.00** A talk with the "real" PUNISHER team, who put new life in the old boy — **Grant, Zeck, Beatty & Zimelman** call the shots in a special issue — with a color **Mike Zeck** PUNISHER cover!

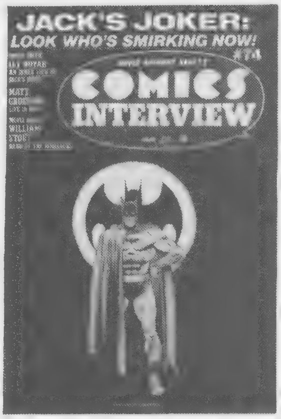
Send to: Fictioneer Books Ltd 234 Fifth Avenue Suite 301
New York, NY 10001

BACK ISSUES

# Order any 3 for $10 — or any 5 for $15.

Beauty and the Beast
#73
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

**#73-$5.00** BEAUTY AND THE BEAST — artist Wendy Pini on the set of the TV series — **Bill Loebs** on JONNY QUEST and more — comics from the French point of view. **Pini** cover.


JACK'S JOKER:
LOOK WHO'S SMIRKING NOW!
#74
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

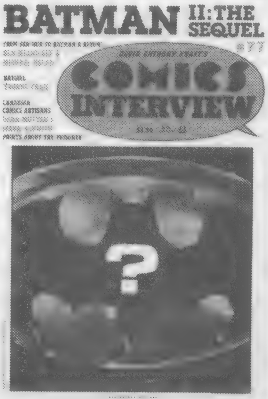
**# 74-$5.00** **Marv Wolfman** on Batman — **Matt Groening** on LIFE IN HELL — **William Stout**, dean of the dinosaurs, pt. 1 — **Steve Sibra** on Batmania. **Stout cover.**

CHAYKIN & MORE!
#75
BIG 75 th
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

**#75** COUNTS AS FIVE **Howard Chaykin** on BLACK KISS, FLAGG, more — **Gerry Conway** on PUNISHER — French and Belgian comics — **Moebius** on BLUEBERRY, **Bill Stout**, pt. 2, from Conan to Godzilla. **Chaykin** cover.

MARVEL'S NEW X-MEN
#76
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

**#76-$5.00** **Boaz Yakin** on PUNISHER screenplay — **Marc Silvestri** on X-MEN — **Bill Stout**, pt. 3, Red Sonja to Disney. **Silvestri** cover.


BATMAN II: THE SEQUEL
#77
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW
?

**#77-** COUNTS AS FIVE BATMAN exec producers **Michael Uslan & Ben Melniker** — **Yvonne Craig**, Batgirl — **Jean-Claude Mezieres** on VALERIAN — **Dean Motter & Mark Askwith** on PRISONER, more!

STEVE (THE DUDE) RUDE
#78
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW
BATMAN

**#78-$5.00** **Steve Rude** on NEXUS, Batman & Superman series — rare and valuable unseen Batman art by **Perez, Byrne, Kirby, Zeck, Steacy, Wrightson, Sienkiewicz,** many more! **Rude** cover.

TURTLES: THE MOVIE!
#79
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

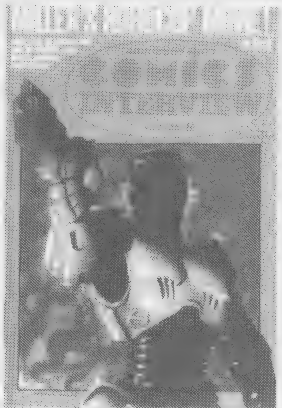
**#79-** COUNTS AS 3 TURTLES: the Movie! Inside story with screenwriters **Bobby Herbeck** and **Todd Langen** — actress **Judith Hoag** — producers **Tom Gray** and **Simon Fields** — Licensor **Mark Freedman**, more!

LEGENDS OF THE DARK KNIGHT
#80
COMICS INTERVIEW

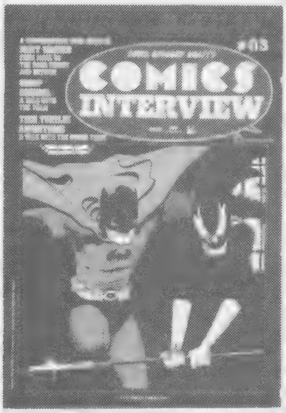
**#80-$5.00** LEGENDS OF THE DARK KNIGHT artist **Ed Hannigan** — **Tom Sutton** on SQUALOR — **John Celardo**, from TARZAN to BUZ SAWYER. **Hannigan** cover.

LEGENDS OF THE ARACH KNIGHT
#81
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

**#81** COUNTS AS 3 **Todd McFarlane's** hot new SPIDER-MAN series — FLASH GORDON's **Dan Barry**, pt. 1: the golden age of comics — **Gene Simmons** of KISS rock group on comics fandom, more! **McFarlane** SPIDEY cover!


COMICS INTERVIEW

**#82** COUNTS AS FIVE **Frank Miller** on ROBOCOP 2, GIVE ME LIBERTY, HARD BOILED & ELEKTRA LIVES AGAIN — co-creator **Peter Laird** on TURTLES movie & more — **Dan Barry**, pt. 2: **Mickey Spillane** & more! Original **Miller** cover!


#83
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

**#83-$5.00** GRENDEL vs. BATMAN as told by **Matt Wagner** — Archie Comics' TEEN TURTLES — **Dan Barry**, pt. 3: **Frazetta, Stan Lee**, more — McKenzie Queen's **Bernie Mireault! Matt Wagner** cover!

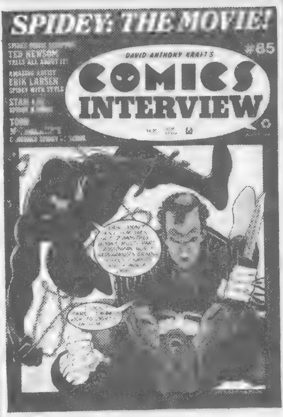
ALIENS : WOLVERINE?
#84
COMICS INTERVIEW

**#84-$5.00** Superstar artist **Sam Kieth** on WOLVERINE & ALIENS — **Ken Mitchroney** on SPACE ARK, TINY TOONS, TURTLES — **Dan Barry**, pt. 4: **Shah of Iran** to **Kirk Douglas** — Archie TURTLES update, more! Original **Kieth** cover!

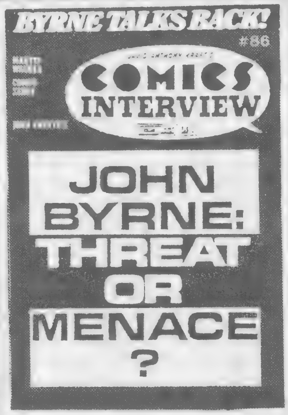
Send to: Fictioneer Books Ltd 234 Fifth Avenue Suite 301
New York, NY 10001

## BACK ISSUES

# Order any 3 for $10 — or any 5 for $15.


SPIDEY: THE MOVIE!
#85
COMICS INTERVIEW

**#85-$5.00** BIG SPIDEY SPECIAL! Movie scripter **Ted Newsom** — **Todd McFarlane's** censored Spidey scene — **Erik Larsen** on Spidey & Punisher — **Stan Lee** — **John Prentice**, pt. 1 — more! Original **Larsen** cover!


BYRNE TALKS BACK!
#86
COMICS INTERVIEW
JOHN BYRNE: THREAT OR MENACE ?

**#86-$5.00** Comics' bad boy **John Byrne** answers his critics — from SUPERMAN to SHE-HULK thru AVENGERS & NAMOR! Plus **Martin Wagner** of HEPCATS, **John Prentice**, pt. 2 & more!

ALIENS VS. PREDATOR!
#87
COMICS INTERVIEW

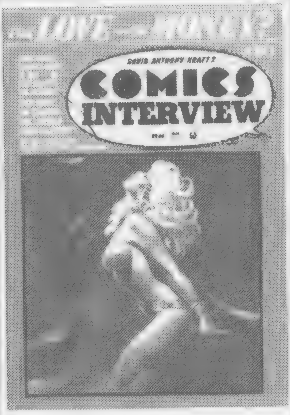
**#87-$5.00** From ALIENS VS. PREDATOR to TERMINATOR with writers **Mark Verheiden** and **John Arcudi** — **Wendy & Richard Pini** on ELFQUEST III — ALIENS artist **Karl Story** — plus **Randy Stradley** on Dark Horse!

#88
COMICS INTERVIEW

**#88-$5.00** A talk with TV's FLASH producer (and ROCKETEER movie scripter) **Danny Bilson** — BEETLE BAILEY's **Jerry Dumas** — DC's **Julius Schwartz** on the Silver Age — more!

ROCKETEER
COMICS INTERVIEW

**#89-$5.00** ROCKETEER movie scripter (and FLASH producer) **Paul DeMeo** — SPIDER-MAN's **John Romita Sr.** — **Kyle Baker** — **Hitchcock's** storyboard artist **Harold Michaelson! Neal Adams** ROCKETEER cover!


LOVE MONEY?
COMICS INTERVIEW

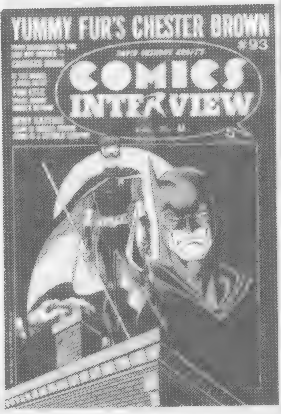
**#90-$5.00** **Jack Kirby, Jim Starlin, Rob Liefeld, Marc Silvestri** & more speak out on Comics: For Love or Money? **Will Murray** on THE DESTROYER — **Rick Norwood** on classic comic strips. Hot **Fabian** cover!

NEAL ADAMS—NOW!
#91
COMICS INTERVIEW

**#91-$5.00** Comics & movie artist **Paul Power** in a candid, full-length, issue-long interview with acclaimed artist/publisher **Neal Adams** — art a-plenty — plus an all-new CYBERRAD cover by **Adams!**

TOXIC AVENGER
#92
COMICS INTERVIEW

**#92-$5.00** GHOST RIDER's **Howard Mackie** is hot — Marvel artist **Rodney Ramos** on TOXIC AVENGER — comics in nearby Mexico sell by the millions, **Remy Bastien**, pt. 1! Ghost Rider/Toxie cover by **Ramos**.


YUMMY FUR'S CHESTER BROWN
#93
COMICS INTERVIEW

**#93-** COUNTS AS 3 Secret origins of DC's new ROBIN revealed by writer **Charles Dixon** and artist **Tom Lyle** — a chat with YUMMY FUR's **Chester Brown** — **Remy Bastien** pt. 2 — plus an original **Lyle** Batman/new Robin cover!

MARVEL'S INFINITY GAUNTLET
#94
COMICS INTERVIEW

**#94-$5.00** **George Perez** on Marvel's INFINITY GAUNTLET — writer **Peter David** on adapting THE ROCKETEER from movies *back* to comics — FLARE to SIMPSONS: **Tim Burgard** — **Bastien**, pt. 3! **Perez** cover!

NEW
COMICS INTERVIEW

**#95-$5.00** SECRET OF THE OOZE scripter **Todd Langen** talks about the TURTLES II movie — writer/artist **Charles Vess** on Spider-Man & more, pt. 1 — from EC to early Marvel with **Gene Colan**, more!

#96
X-FORCE
COMICS INTERVIEW

**#96-$5.00** Spotlight on Marvel's new X-FORCE in a fact-packed confab with **Fabian Nicieza** — SPIDEY & SANDMAN artist **Charles Vess**, pt. 2 — **Gene Colan** on comics art, pt. 2! **Liefeld** X-FORCE cover.

Send to: Fictioneer Books Ltd 234 Fifth Avenue Suite 301
New York, NY 10001

# Order any 3 for $10 — or any 5 for $15.

COMICS INTERVIEW
#97

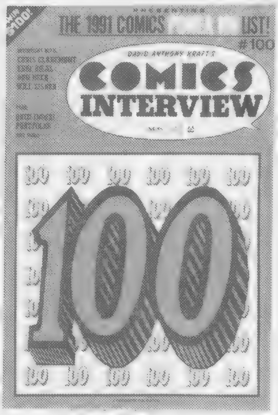
**#97-$5.00** ROCKETEER MOVIE! An epic and engaging interview with **Dave Stevens** on Rocketeer, comics and good girl art — Plus **Gene Colan**, pt. 3. Movie storytelling and Comics Early Days!

X-MEN!
#98
COMICS INTERVIEW

**#98-$5.00** NEW X-MEN! **Chris Claremont**, **Jim Lee**, **Whilce Portacio** and **Scott Williams** make comics history for Marvel! **Gene Colan**, pt. 4 — Wolverine. Plus **Jim Lee** X-Men cover!

LOBO ON TV-?
#99
COMICS INTERVIEW

**#99-$5.00** LOBO ON TV! Screenwriters speak — plus **Alan Grant, Simon Bisley & Keith Giffen** on LOBO — **Jeph Loeb & Tim Sale** on DC's new CHALLENGERS OF THE UNKNOWN — Plus LOBO cover by **Bisley**!


THE 1991 COMICS LIST!
#100
COMICS INTERVIEW
100

**#100-** **COUNTS AS 3** BIG 100TH ISSUE! 100 Most Powerful in Comics —100 Quiz Questions—Index 1st 100 Issues! Also, **Enki Bilal, Alex Kotzky, Don Heck, Will Eisner!** Unpublished Art by Byrne, Perez, Miller, McFarlane, more!

BATMAN DREDD!
#101
COMICS INTERVIEW

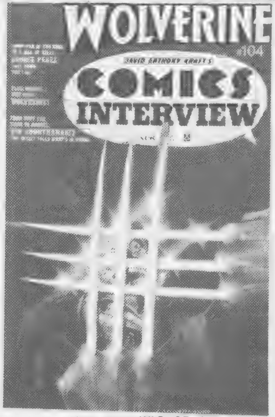
**#101-$5.00** Batman vs. Judge Dredd. Writer **Alan Grant** and artist **Simon Bisley** — plus **Peter David** on WOLVERINE — **Val Semeiks** on LOBO & DEMON — **Murphy Anderson**, more! Original **Bisley** cover!

BYRNE ON X-MEN!
#102
COMICS INTERVIEW

**#102-$5.00** **John Byrne** speaks out on scripting X-MEN, sad state of the comics industry — Australian AIR HAWK artist, **John Dixon**, pt. 1 — SWAMP THING scripter **Nancy Collins** speaks! **Jim Lee** X-MEN cover!

#103
COMICS INTERVIEW

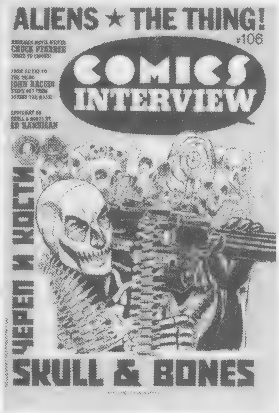
**#103-$5.00** SANDMAN Special! **Neil Gaiman**, from MIRACLEMAN thru BOOKS OF MAGIC to BATMAN — Early Marvel Ager **Dick Ayers** — early DC/Marvel artist **Jim Mooney** — **John Dixon**, pt. 2! Hot **Fabian** cover!


WOLVERINE
#104
COMICS INTERVIEW

**#104-$5.00** WAR OF THE GODS! **George Perez** quits DC over fiasco, tells all — from WOLVERINE to movie storyboarding with top artist **Ted Boonthanakit** — more! Hot original **Ted B.** WOLVERINE cover!

ALL NEW X-FACTOR!
COMICS INTERVIEW

**#105-$5.00** Artist **Larry Stroman** & writer **Peter David** on the All-New X-FACTOR — HISTORY OF MARVEL maven **Les Daniels** — answers to the CI 100 Quiz — more! Original **Stroman** X-FACTOR cover!


ALIENS ★ THE THING!
#106
COMICS INTERVIEW
ЧЕРЕП И КОСТИ
SKULL & BONES

**#106-$5.00** ALIENS: GENOCIDE writer **John Arcudi** — DARKMAN movie scripter **Chuck Pfarrer** on adapting THE THING to comics — **Ed Hannigan** on SKULL & BONES — lots more! Original **Hannigan** S&B cover!

SIM ON CEREBUS!
#107
COMICS INTERVIEW

**#107-$5.00** **Dave Sim**, independent & iconoclastic creator of the aardvark, in an open & exclusive interview with **Steve Bissette** talks for the first time about CEREBUS — more! Original **Sim/Gerhard** CEREBUS cover!

SPIEGELMAN SPEAKS!
COMICS INTERVIEW
MAUS

**#108-$5.00** Pulitzer winning writer/artist **Art Spiegelman** on MAUS — Australian writer **David De Vries** & artist **Glenn Lumsden** on comics down under — LEGION legend **Harry Broertjes** on early comics fandom!

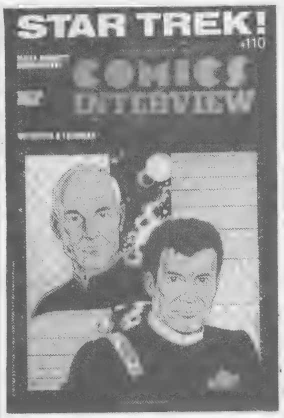
**Send to: Fictioneer Books Ltd. 234 Fifth Avenue Suite 301**
**New York 10001**

## BACK ISSUES

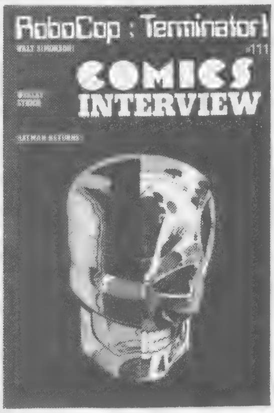
# Order any 3 for $10 — or any 5 for $15.

ORIGINS OF TARZAN!
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW
#109

**#109-$5.00** **Edgar Rice Burroughs** extravaganza! Tarzan explored by **George McWhorter**, pt. 1 — early Burroughs Bibliophile **Bob Hyde** on Tarzan in comics — PRINCE VALIANT's **John Cullen Murphy** — more!


STAR TREK!
#110
COMICS INTERVIEW

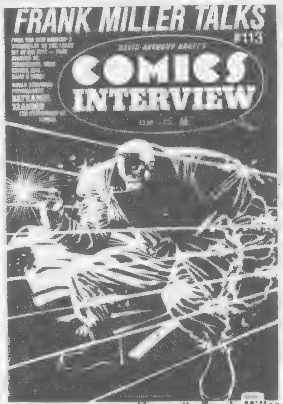
**#110-$5.00** **Majel Barrett Roddenberry** on STAR TREK, ST:TNG, DEEP SPACE 9 — **Walter Koenig** on acting & collecting — TREK & TNG scripters **Weinstein & Friedman** — **McWhorter**, pt. 2! New **Purcell/Geier** TREK cover!


RoboCop : Terminator!
#111
COMICS INTERVIEW

**#111-$5.00** Uncredited BATMAN RETURNS writer **Wesley Strick** (CAPE FEAR, FINAL ANALYSIS, others) tells tales — ROBOCOP VS. TERMINATOR artist **Walt Simonson** — lots of art! New **Simonson** cover!

ANIMATED X-MEN
DAVID ANTHONY KRAFT'S
#112
COMICS INTERVIEW

**#112-$5.00** Animators **Will Meugniot** & **Larry Houston** look at X-MEN show — SOUTHERN KNIGHTS/CHAMPIONS/FLARE crossover — director of BEBE'S KIDS talks — more! Original X-MEN/TV cover art!


FRANK MILLER TALKS
DAVID ANTHONY KRAFT'S
#113
COMICS INTERVIEW

**#113-$5.00** Mammoth **Frank Miller** manifesto, ROBOCOP 3 to SIN CITY to **Ayn Rand** — world renowned psychologist **Nathaniel Branden** on the psychology of comics, DARK KNIGHT, more! Original **Miller** cover.

STELFREEZE

**#114-$5.00** Superstar cover artist **Brian Stelfreeze** speaks — all kinds of art and lots of info — also inside Skybox trading cards with **George White**, more. **Brian Stelfreeze** Batman cover.

TOPPS MEN TALK!
COMICS INTERVIEW

**#115-$5.00** Artist **David Mazzucchelli** on **Miller**, BATMAN, more, part 1 — early years of comics and Topps trading cards — new Topps comics company — **Mike Friedrich**, comics agent, part 1. **Mike Mignola** cover.

COMICS INTERVIEW

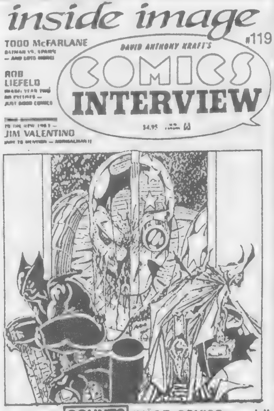
**#116-$5.00** **Neil Gaiman** on SANDMAN, BLACK ORCHID, DEATH, SPAWN — **Chris Bachalo** on DEATH, HULK, BATMAN — How to break in, in **Mike Friedrich**, part 2 — more! New **Bachalo** cover, featuring DEATH !

BATMAN VS. —LOBO?
#117
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW
C'MON OFF, 'YA FRAGGIN' BASTICH.
I AIN'T GOT ALL NIGHT!

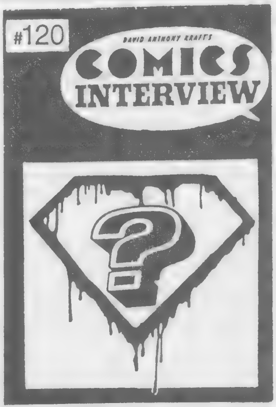
**#117-$5.00** Behind the scenes, BATS/LOBO! SANDMAN to DEADMAN, **Kelley Jones** on why his art works — **Sam Kieth** on THE MAXX, more — **Mazzucchelli**, part 2 — **Friedrich**, part 3. LOBO/BATMAN cover!

DEEP SPACE NINE
#118
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

**#118-$5.00** STAR TREK special! DEEP SPACE NINE's **Colm Meaney** — DS9's **Cirroc Lofton** on comics — first look at STAR TREK Virtual Reality centers, coming soon! **Mark Waid** on writing comics. More!


inside image
#119
TODD McFARLANE
ROB LIEFELD
JIM VALENTINO
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

**#119** COUNTS AS 3 IMAGE COMICS special! **Todd McFarlane** on BATMAN VS. SPAWN, more — **Rob Liefeld** on YOUNGBLOOD, Image/Valiant Xover — **Valentino** on SHADOWHAWK, 1963, more! Hot cover!

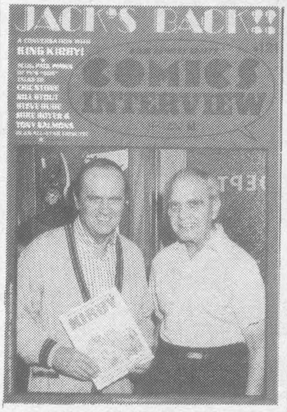

#120
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

**#120-$5.00** Aftermath of Death of SUPERMAN! **Roger Stern** on the Reign of the Supermen — golden age SUPERMAN scribe **Alvin Schwartz** — stage Superman **Gary Jackson** — more!

Send to: Fictioneer Books Ltd 234 Fifth Avenue Suite 301
New York, NY 10001

BACK ISSUES

# Order any 3 for $10 — or any 5 for $15.


JACK'S BACK!!
KING KIRBY!
COMICS INTERVIEW

#121 COUNTS AS FIVE All **Jack Kirby** extravaganza! Pros pay tribute to the King. **Bill Stout**, **Steve Rude**, **Mike Royer**, **Tony Salmons**, **Chic Stone** — and, of course, the King himself!

REN & STIMPY!
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW
Ren + Stimpy

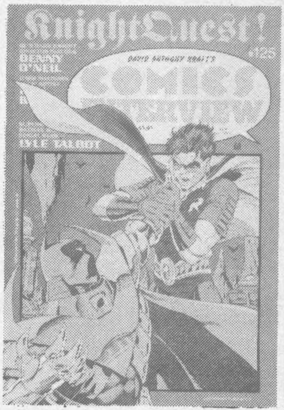
#122-$5.00 A rap with TV's **Bill Wray** on TV's REN & STIMPY — **Mike Royer**, part 2 — original CAPTAIN MARVEL artist **Marc Swayze** — Marvel's **Dan Slott** on MIGHTY MOUSE, more!

X-MEN 2099 A NEW ERA!
#123
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW
MODEL BY DAY
MARGOT KIDDER

#123-$5.00 Spotlight on X-MEN 2099 with **John Francis Moore** — actress **Margot Kidder** on SUPERMAN films — spotlight on TV's MODEL BY DAY, plus comic creator **Kevin Taylor**.

DEATHMATE!
KEVIN VAN HOOK
#124
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW
ALVIN SCHWARTZ

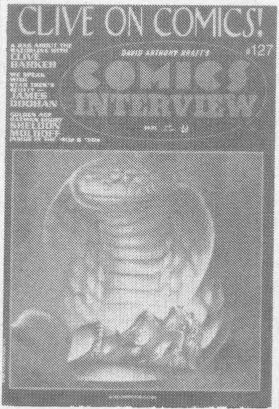
#124-$5.00 Spotlight on Valiant/Image crossover, DEATHMATE — anonymous '40s DC scripter **Alvin Schwartz** tells tales — TV's Green Hornet, **Van Williams**, more! **Chen/Bolinger** cover.


KnightQuest!
DENNY O'NEIL
#125
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW
LYLE TALBOT

#125-$5.00 DC's **Denny O'Neill** on BATMAN — actor **John DeLancie** of TREK: TNG on comics — DARK SHADOWS artist **Ken Bald** — actor **Lyle Talbot** on SUPES, BATS movie serials, more!

STAR TREK!
MAJEL BARRETT RODDENBERRY
#126
COMICS INTERVIEW
MICHAEL DORN
GEORGE TAKEI
NEW MOVIE CREW?

#126 COUNTS AS 3 STAR TREK Special! **Majel Barrett Roddenberry** on what's coming up — actors **George Takei**, **Michael Dorn** — FX designers **Tony Meininger**, **Dennis Hoerter**, more!


CLIVE ON COMICS!
CLIVE BARKER
#127
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW
JAMES DOOHAN
SHELDON MOLDOFF

#127-$5.00 Horrormeister **Clive Barker** on comics — G.A. great **Sheldon Moldoff** on early BATMAN — TREK writer **J.M. Dillard** & actor **James Doohan**. Hot **Fabian** cover!

STALLONE IS DREDD!
#128
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW
DREDD

#128-$5.00 Here come D'Judge! Selling the DREDD movie with **Mark Freedman** of TURTLES fame — Brit comics' **Jon Davidge** on origins — **Ferd Johnson** of MOON MULLINS — more!

Miller & McFarlane!
#129
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

#129 COUNTS AS FIVE Big BATS/SPAWN issue! **Todd McFarlane** talks — and talks — **Frank Miller** on SIN CITY, ROBOCOP, BATMAN — **Ferd Johnson** pt. 2 — Hot **McFarlane/Boonthanakit** cover!

DAN THORSLAND
#130
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW
VINCE LEE
FERD JOHNSON

#130-$5.00 STAR WARS Special! Spotlight on all-new adventures in comics, books, films — STAR WARS game designer **Vince Lee** behind scenes at LucasArts — **Ferd Johson** pt. 3 — more!

JOHN K: Cartoonist!
INTERVIEW

#131-$5.00 REN/STIMPY. creator **John Kricfalusi** on new stuff, HE-HOG to comics — **Jeff Rovin** on '70s comics — artist **Mike Kazaleh** on MIGHTY MOUSE — more! New **John K.** cover!

LOIS & CLARK
THE NEW ADVENTURES OF SUPERMAN
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW
#132

#132-$5.00 On the set, behind the scenes look at first season of TV's LOIS & CLARK, complete with storyboard art — **Jeff Rovin**, part 2 — Bonus **Jack Kirby** checklist — more!

**Send to: Fictioneer Books Ltd. 234 Fifth Avenue Suite 301**
**New York 10001**

# Look What's New In
# COMICS INTERVIEW

## ...A UNIQUE INSIDE-THE-INDUSTRY FORUM WHERE THE PROS SPEAK FOR THEMSELVES!

***A high-quality monthly magazine that interviews today's top talents, yesterday's legendary greats, and all the other people involved in every aspect of comics!***

#145
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW
MAGIC
The Gathering ™

## SUB-SCRIBE & SAVE!

***THE NON-PRICE GUIDE ZINE!***

#146
DAVID ANTHONY KRAFT'S
COMICS INTERVIEW

# NEVER ORDER ANOTHER BACK ISSUE — *EVER* AGAIN!

- **Never miss an important issue!**
- **Never pay cover price *or more!***
- **Never have another gap in your collection!**

# GET *EVERY* ISSUE AT 25% OFF COVER PRICE!
# SUBSCRIBE TO *INTERVIEW!!*

Can't count on your retailer to stock enough copies of every COMICS INTERVIEW?

Tired of missing important issues?

Still don't have a *full-service* comics shop in your area?

Let's face it, you really can't *afford* to miss an issue of COMICS INTERVIEW. Some of our back issues are currently selling for as much as $20.00 or more! Best of all, as a subscriber, you need not worry about missing hot issues because they're already *sold out* at the retailer by the time you get there.

As a subscriber, there are other benefits, too.

You pay only $3.00 or so per issue postpaid, whereas the cover price ranges from $3.95 to $4.95 or more for special issues. When the hot issues hit the stores, have them hit your mail box at the same time, and read the hottest comics news, in the hottest interviews available, only in COMICS INTERVIEW!

☐ PLEASE START MY SUBSCRIPTION WITH *COMICS INTERVIEW #*____
Subscriptions: $36 — 12 issues — U.S.A. ($51 Overseas & Canada).

NAME____________________
ADDRESS____________________
CITY____________ STATE____ ZIP____

**ORDER FROM**
**FICTIONEER BOOKS, LTD.**
**234 FIFTH AVE. • SUITE 301**
**NEW YORK, NY 10001**

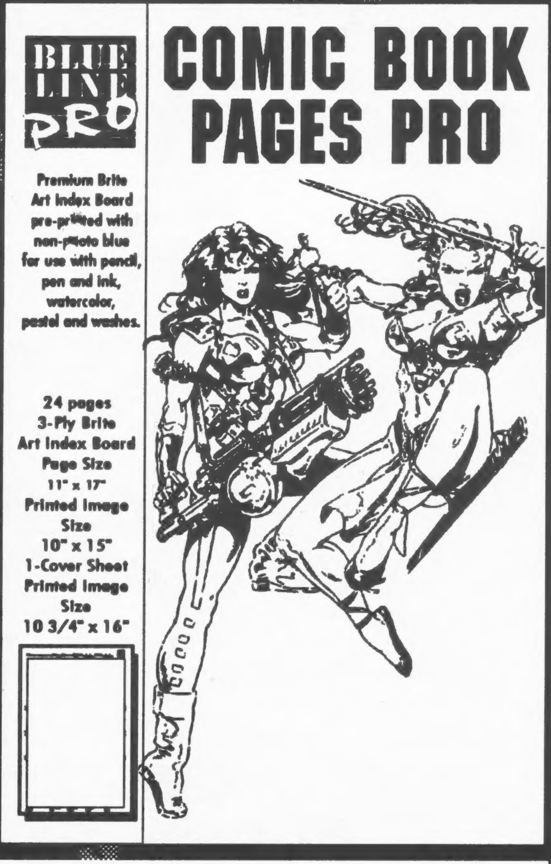
***U.S. Funds or International Postal Money Order only, please.***

BLUE LINE PRO

# USE WHAT THE PROS USE!

The Finest Art Products Available for The Comic Field!

- Blue Line Comic Book Pages Pro
- Blue Line Sampler
- Blue Line Comic Book Cover Sheets
- Blue Line Comic Book Layout Pro
- Blue Line Comic Book Pages
- Blue Line Concept Sketch Pages


BLUE LINE PRO
COMIC BOOK PAGES PRO
Premium Brite Art Index Board pre-printed with non-photo blue for use with pencil, pen and ink, watercolor, pastel and washes.
24 pages 3-Ply Brite Art Index Board Page Size 11" x 17" Printed Image Size 10" x 15" 1-Cover Sheet Printed Image Size 10 3/4" x 16"

**Special Promotion by**

BLUE LINE PRO & COMICS INTERVIEW

| | |
|---|---|
| Comic Book Pages | $8.95 |
| Concept Sketch Pages | $6.95 |
| Comic Book Layout Pages Pro | $6.95 |
| Blue Line Sampler | $7.95 |
| Comic Book Cover Sheets Pro | $7.95 |
| Comic Book Pages Pro | $12.95 |

Ordering Information:
Send Check or Money Order. Allow 3-5 weeks for delivery.
Please add $2.50 for 1st pack and $.50 for each additional pack.
Please no credit cards at this time.

Name: ____________________
Address: ____________________
____________________
Phone: ____________

| Description | Qty. | Price |
|---|---|---|
| | x | |
| | x | |
| | x | |
| Please add shipping and handling charges | x | |
| Send Orders To:<br>Fictioneer Books, Ltd 234 Fifth Ave.<br>Suite 301, New York, NY 10001 | Total | |

**PREVIEWS**

**The EXCITEMENT'S Inside!**

# Discover the excitement inside *PREVIEWS*

every month, from detailed advance information on the latest coming comics and collectibles to...

- ▼ **The Splash Page**—Full-color news on the hottest comics!
- ▼ **Under the Reading Lamp** and **Small Press Spotlight**—Closer looks at promising newcomers!
- ▼ **Primo**—A treasure trove of the most unique items available to discriminating collectors!
- ▼ ***PREVIEWS* Boutiques**—The widest assortment of merchandise built around different themes every month!
- ▼ ***PREVIEWS* Contests**—Your chance to win original art, limited-edition comics, and more!
- ▼ ***PREVIEWS* Comics**—Exclusive full-color comics serials available nowhere else!

HAPPY BIRTHDAY DC! Celebrate 60 Years of DC Excellence in our Special Previews Section!

PREVIEWS

COMICS, GAMES, TRADING CARDS, AND MORE!

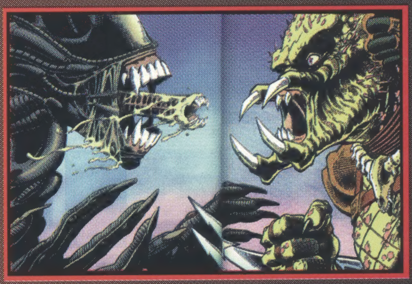
$2.00 US
$2.75 CAN

APRIL 1995
VOL. V, NO. 4

THE BAT IS BACK... FOREVER!

DC COMICS ADAPTS THIS SUMMER'S BLOCKBUSTER BAT-SEQUEL!

**NOW SHOWING**



ALIENS VS PREDATOR

- ▼ ***PREVIEWS* Presents**—Exclusive comics sneak-previews!
- ▼ ***PREVIEWS* Interviews**, starring top creators and personalities in comics and beyond!
- ▼ **Editorial Highlights** from major publishers!
- ▼ **Promotional Card Sheets** showcasing the coolest trading cards to come!
- ▼ Full-color **Gems of the Month**!

***PREVIEWS***

The excitement's inside a fine comics shop near you!

*PREVIEWS* is a publication of Diamond Comic Distributors, Inc., the industry's leading distributor of new comics and related merchandise.